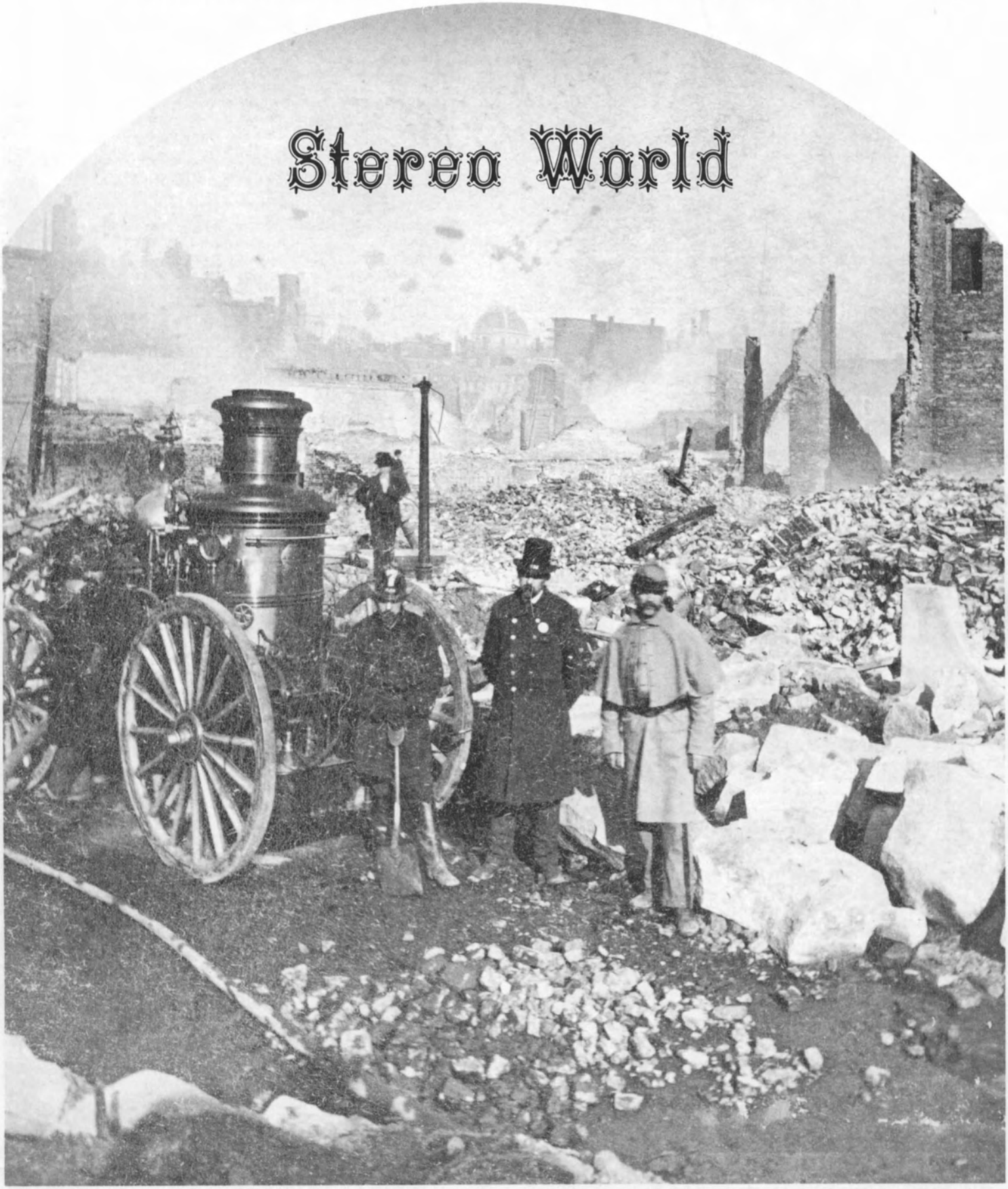
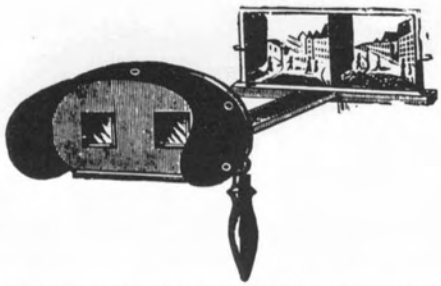
THE NATIONAL STEREOSCOPIC ASSOCIATION

Stereo World



VOL. 7, NO. 5 NOVEMBER-DECEMBER 1980



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8S1 "For the Stereoscope, With Best Wishes for Xmas & the New Year". Unusual printed view from Cardiff, Wales of constellations on Xmas night. Card sent out by a "Mr. & Mrs. Heath". Unusual, F., edge creased, $8 PP.

8S2 Moscow, Russia-Pagkoff House. Interesting glass view of a palace-like mansion. V.G., $24 PP.

8S3 "Washing Clothes, Granville"-English village scene along a canal is depicted on this glass slide. Reminscent of Sutcliffe's work. c.1880's, V.G., $17 PP.

8S4 Mountain Glacier-Swiss. Ferrier, Soulier & Levy glass view of stark beauty. A mountain climber poses on the ice formation. V.G., $22 PP.

8S5 "1286. A Full Team on the Sierras. From the Central Pacific Railroad". Yellow mt. Houseworth, 1868, of several covered wagons drawn by a string of mules. V.G., $25 PP.

8S6 "Old Bets, a Sioux Squaw 120 years old will long be remembered with gratitude by many of the Minnesota Captives for her kindness to them while among the Sioux in 1862." Yellow mt. view by Whitney & Zimmerman, St. Paul. Nicely posed image of this old woman. V.G., $25 PP.

8S7 "621 Feeding the Teams. Scene on the Placerville route." An absolutely fantastic yellow mt. view by Houseworth of the wagon train carrying the equipment for hydraulic mining. Tank on close wagon has chalked, "Alpha M.C. Gold Hill Whanay Sac" (as best as we can make out). 1866, V.G., $35 PP.

8S8 "789. Moonlight on the Beach at Donner Lake, Placer County." Yellow mt. Houseworth, 1866, of the lovely lake w/a rowboat closeup. (The first we have seen w/a tiller for steering.) Woman in boat. Another boat & 2 men in background. VG $8PP.

8S9 Watkins----"1818, Malakoff Diggings, No. Bloomfield Gravel Mining Co., Nevada Co." Water line and water spray from nozzles in view. V.G., $20 PP.

8S10 Another----"The Yosemite Valley, from the Mariposa Trail, No. 1136". Nicely composed view of the mountains viewed through the trees. GC, one corner bent, $6 PP.

8S11 W.G. Chamberlain, Denver-"Ute Pass". Green cabinet sized scenic view of the pass. Descriptive info on back label. $4PP.

8S12 Hayden Survey-W.H. Jackson, Photographer. Anthony orange cabinet sized mt. Rocky Mountain Series, "88-View in Upper Canon of Middle Creek." From Darrah collection. VG, $10 PP.

8S13 Gibson, South Pueblo, Col. Tan cabinet mt. No. 29, "William's Canon, Temple of Isis". Nice Scenic, V.G., $5 PP.

8S14 W.H. Jackson, Denver, Colo., "116 Grand Canon of the Arkansas, Royal Gorge." Railroad bed next to river. Descriptive info on verso. Cabinet-sized beige card, GC, $6 PP.

8S15 Another----, "688 Rainbow Falls, Ute Pass." Nice waterfall view w/same back-card descriptive label as above. GC, $7 PP.

8S16 Gurnsey, Colorado Springs, Col. No. 7, "Garden of the Gods, The Gateway". Yellow imperial mt. EC, $5 PP.

8S17 Another----No. 27, "The Colonade". A scenic yellow imperial mt. V.G., small scrape in one view, $4 PP.

8S18 Savage & Ottinger-Union Pacific Railroad Views. Three green mt. views; "114, Tunnel No. 3 & Webber River", "116, Devil's Slide-Showing Track" & "118, Devil's Slide, side view". VG/G, $16 PP for the lot.

8S19 Another----Three yellow mt. views; "Weber River", 1000 Mile Treen Weber Canon, Dam Hills lookout, Weber Canon. Very nice scenics. GC, $10 PP for the lot.

8S20 F. Jay Haynes, Fargo, D.T., "No. 1306-Old Faithful Geyser During Eruption." Dynamic action scene of the geyser. Orange mt. view, VG, $6 PP.

8S21 Another----Yellowstone National Park-Orange cabinet-sized view "No. 1955, Old Faithful Geyser in Action". VG, $6 PP.

The following are an early series of perspective views, that is, stereo views of drawings specially designed to give a great 3-dimensional perspective. This idea is based on Wheatstone's early work w/stereo before photography was invented. An interesting early group of cards, the colored examples are particularly scarce.

8S22 ----A great colored card showing a drawing of a pedestal stereoscope encased in a 3-dimensional cube w/various writing including "Stereoscope des enfants". Marvelous early piece of stereo interest. EC, $75 PP.

8S23 ----Another, nice colored drawing of a doll. VG, $25 PP.

8S24 ----A great colored perspective of stacks of dominoes. $25PP.

8S25 ----A colored view of a stage w/Opera written above it. $25PP.

8S26 ----A strange view of a toy rabbit playing a drum. VG, $25PP.

8S27 ----A black & white view w/printing: Holmes's Stereoscopic Diagrams. EC, $20 PP.

8S28 ----A group of 3 black & white perspective views, VG, $22PP.

8S29 "The Infant Drummer.""Major" Willie Bagley (4 years old-Wisconsin drummer boy) at Barnums Museum, N.Y." Studio pose of this young lad in "uniform" w/drum as large as he is. Yellow mt. GC, $9 PP.

8S30 "Broadway, from cor. Houston St. looking North". Yellow mt. Anthony, No. 6729, (or 30). Outstanding New York City street scene. Street full of vehicle traffic. VG, small edge defect where held in Becker's viewer., $8 PP.

8S31 "The Miser". Takeoff on Scrooge. Yellow mt. blind-stamped H.M. Fisher. 57. Early, GC, $4 PP.

8S32 "The Market, No. 300". Yellow mt. English view in the style of John Tompson of a market scene. GC, $5 PP.

8S33 Early English Comic - Gray mt. "Now Marm, Say When-". Two gentlemen attempt to hoist a very large lady aboard a horse-drawn omnibus. VG, $5 PP.

8S34 "Tooth Drawing". Very early gray mt. comic of a tooth being extracted w/the "dentist" pulling on a string fastened to the "Patient's" tooth. GC, $4 PP.

8S35 Another----"Tooth Drawing-Gently Does It." This view hand-tinted w/props about such as medicine bottles, etc. GC $5 PP.

8S36 "Fancy Work". White mt., possibly English of two ladies doing intricate embroidery. One uses a stove-heated iron. VG $5PP.

8S37 Three occupationals-English. The first a nicely tinted view of a basket weaver surrounded by his work; the second, of a lady basket seller; also tinted; the third, of a shoemaker fitting a pair on a lady. All GC, except basket seller has a bit of the card corner chewed off, $10 PP.

8S38 "Haddon Hall, No. 166" by J. Latham, Matlock, England. Photo of this well-known castle-like mansion. GC, $3 PP.

8S39 "10800-Mexico's Principal Harbor, Vera Cruz". Curved mt. Keystone of dock workers in front of freighter. VG, $3 PP.

8S40 Anthony-Early yellow mt. w/revenue stamp on back. California No. 1, The Yo-semite Valley. GC, some foxing, $6 PP.

8S41 ----Another, Bridge of Sighs, Venice, No. 1799, GC, some foxing, $3 PP.

8S42 ----Another, Washington City series, No. 1993, U.S. Treasury Bldgs. Nice view w/bulletin board in foreground. GC, $3 PP.

8S43 ----Another, No. 2986, White Hosuse(sic), Front View. G.$4PP.

8S44 Anthony Artistic Series-Cabinet-sized yellow mt. High Falls, N.Y., "No. 119, Vessels loading coal at the docks of the Delaware & Hudson Canal, Rondout Creek." Nicely composed view of a two-masted sailing vessel. GC, $6 PP.

8S45 Monitor Terror, Phila. An early odd metal warship on American View orange mt. GC, $3 PP.

PHONE: (413)-527-5619

Robert G. Duncan
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Ad #12: TERMS OF SALE: Ten day return on all items. Payment with order, plus 50¢ postage for one view, 75¢ for 2-3, $1 for 4-5, etc. Massachusetts residents must add sales tax.

Ads of photographica for sale including stereo views also appear in the magazine THE PHOTOGRAPHIC COLLECTOR. See back cover July-August 1980 STEREO WORLD for subscription information.

AROUND THE WORLD THROUGH THE STEREOSCOPE (with more apologies to Keystone View Company)

1 ASIA: View from Narib Gardens, Valley of Cashmir. Boats in foreground. Quality flat mount. Very rare subject. About Mint. $5
2 EUROPE: AUSTRIA - La Jungfrau prise d'Interlacken. By J. Andrieu, #2218. Good. $2.50
3 -AUSTRIA - Praterstrasse, Vienna. Fine street view by C. Haack. Horse drawn trolley in foreground. Good. $3
4 --Five views in C. Lamy's Tyrol series, #s12,21,23,26,39. Town and valley overviews. G-VG, a fine series. $13.50
5 -DENMARK - Two views by Budtz Muller & Co. Overview of Copenhagen business district, and view of large group of tophatted men posing in front of an oriental pavilion in Tivoli Gardens in Copenhagen. G-VG, scarce $7.50
6 -FRANCE - Two views of Rouen by Q.V. Town overview, cathedral interior. VG $5.50
7 --Cuvier Fountain, Paris. Kilburn Brothers #1562, 1873. Excellent. $2.50
8 --Four views in Paris by N.C. Versailles, Hotel d'Ville, Pantheon, Opera. VG $12
9 --Young Male Gorilla skeleton in Paris Museum, by B.K. G-VG, most unusual! $5
10 --Three views in Paris on decent quality flat yellow mounts, but no photographer i.d. Includes a fine view of the Gare du Nord, Railroad station with statues on it; plus the Medici Fountain in Luxembourg Gardens, and Bal Mabille. VG-Exc. $6.50
11 -GERMANY - Statue of Great Elector Frederick in Berlin, by L.L. of Paris. VG $2.50
12 --Das rothe Schloss, Berlin. Good view of business block by Sophus Williams, #63. About Good. $2.50
13 --Gr. Spielsaal in Homberg. View of gambling tables, by J.F. Stiehm for E. Linde Co. About Good. $2.50
14 -GREAT BRITAIN - Washington Hotel, Liverpool. Coach and carriages in front. By J. Mayle. G-VG $3
15 --Malvern, from Swan Pool. By H.W. Lamb. Good. $2.50
16 --Two views by A. Pumphrey, both close views of ruins of Tintern Abbey. Good. $4.50
17 --Charing Cross Hotel, London. By G.W. Wilson for London Stereo Co., #22. Light green square cornered mount. VG $4.50
18 --Two views in Edinburgh, Scotland by J. Valentine. Sir Walter Scott's Monument #305, plus #298 Holyrood Palace. About Good. $4.50
19 --Six scarce views of Edinburgh by Archibald Burns. Two overviews from Castle, Queen Mary's bedroom, Queen Mary's Bath House, Holyrood Palace, and head of the West Bow, (view of buildings). Last creased in center, otherwise averaging VG $15
20 -ITALY - Pallanza, Lac Majeur. View of town at lakeside by A. Braun, #3609. G-VG $3
21 --Two views by C. Ponti; overviews of Venice (#3608) and Naples(#274). Good. $4
22 --Five views in Turin by Giacomo Brogi, including view of train station. Excellent. $17.50
23 --Tempio di Pallade, Rome, by Fratelli d'Allessandri. G-VG $2.50
24 --Seven views of palaces and churches in Milan, including a beautiful view of the train station, all by Giacomo Brogi. Excellent, though one has a slight crease $22.50
25 --Panorama of Bardoneche, by Giacomo Brogi. Excellent. $3.50
26 -NETHERLANDS - Two quality views of Rotterdam on flat yellow mounts but no photographer i.d. View of harbor, plus view of canal with townhouses on either side. VG $4.50
27 -RUSSIA - Two rare views in St. Petersburg by New York Stereoscopic Co.Warsaw Gate, plus Educational Convent. About Good. $9.50
27 --The Ceremonial transportation of the Czar's Regalia to Moscow from Winter Palace St. Petersburg. Crowd watching carriages in street. B.W. Kilburn #11700, 1897. G-VG $4
28 -SPAIN - Panorama of Seville Cathedral by L.L. of Paris. Excellent. $4
29 --City overviews by J. Andrieu. #2435 Cordova; #2550 Grenada. VG $7.50
30 --Five views by E. Lamy in his Pyrenees series. #12,44,45,63,67. Three town views, one fine bridge, scenic. Mostly Excellent. $15
31 -SWITZERLAND - Two tinted views by A. Braun; #782 Glacier des Bois et Vallie de Chamonia; #839 view of the town of St. Goar. VG $7.50
32 --View at Klosters, Grisons, by A.C., #702. Beautiful town overview. G-VG $3
33 --Two views by A. Gabler. William Tell Chapel near Fluelen (#305); Grindewald glacier showing home or hotel nearby. Both pictorially fine and Excellent. $6.50
34 --Statue of William Tell at Altorf. By A. Gabler, #291. Excellent. $3
35 --Overview of Thun by Rod. Buhlmann. VG $3.50
36 --Chateau de la Batiaz, by A. Braun. #1082. About Good. $2
37 MIDDLE EAST: Flat mount view of a Turk smoking a water pipe. Excellent. $3
38 -EGYPT - General and closeup views of the Temple of Jupiter at Baalbek by Frank M. Good. #66 & 71. G-VG $7.50
39 --Cairo from the Citadel. Frank M. Good #102. VG $4.50
40 -PALESTINE - Three views in and near Jerusalem by J. Andrieu. Two overviews, plus valleys of Cendron and Josephat. #2740,2754,2800. Middle one Good, others Exc. $9.50
41 --Two views of the Garden of Olives by F. Bonfils. #579 & 580. G-VG $6.50
42 --Two more Bonfils views, #536 Jerusalem overview; #567 Kedron valley. Good. $6
43 --Two Bonfils views, overviews of Sidon (#658) and Tyre (#656). VG $9.50
44 --A final Bonfils view, this a cabinet size view of Jerusalem and Omar Mosque, #534. G-VG $4.50
45 --Two views of Jerusalem by Frank M. Good. Overview from Mt. Zion (#22), plus Via Dolorosa street scene, #278. G-VG $7.50
46 NORTH AMERICA: CANADA - Montmorency Falls, by Kilburn Brothers (#370). G-VG $3
47 -CANADA - Victoria Bridge monument, by J.G. Parks. Fair-Good. $1.50
48 --Girl's Home, Toronto, by R.W. Anderson (#110).G-VG, scarce $5
49 --Citadel, Quebec, from Queen's Wharf. Terrific view with wheelrights working in foreground. By L.P. Vallee,#7 VG,deep contrast $7.50
50 --Five views in Montreal by J.G. Parks, including Victoria Bridge. A.G.-Good. $12.50
51 --Champlain Market, Quebec. Good detailed view showing horse drawn trolley amid bustle. Standard Series. VG $4.50
52 --A Quebec Caleche (carriage). L.P. Vallee. About Good. $3
53 -CUBA - View on the bank of the river St. Johns, Matanzas. Fine view along row of houses on riverbank. E.&H.T. Anthony #154. Good. $6
54 -MEXICO - Two striking views by Continent Stereo Co. on Cabinet mounts. #2002 Interior court of a Mexican residence; Washday among the Mexicans. Mounts somewhat worn, prints Excellent. The pair $7.50
55 --Two Kilburn Brothers views on calico mounts, 1873. Circlearta, Mexico City (#1061); Aztec sacrificial stone (#1082). VG $7.50
56 -UNITED STATES - MID-ATLANTIC STATES - WASHINGTON D.C. - Four views by T.W. Smillie. Capitol, Treasury, White House, Smithsonian Institute. First creased, else G-VG $9.50
57 --D.C. - Arlington House. E.&H.T. Anthony #11040. VG $3.50
58 ---Six early J.F. Jarvis views on yellow mounts. Corcoran Art Gallery, State Dept., Hall of Reps., Capitol steps, Marble room in Capitol, Botanical Garden. VG $17.50
59 --View of White House by G.O. Brown of Baltimore. Abt. Good. $2.50
60 --Two Bell & Brother views. East Room in White House; Arlington cemetery. VG $6.50
61 --MARYLAND - Eaton Place Boulevard, Baltimore. W.M. Chase. G-VG $4.50
62 --NEW JERSEY - Mill Dam, Trenton. By J. Good. Slight crease, else G-VG, scarce $3.50
63 --PENNSYLVANIA - View on the Pennsylvania Canal from Rockwell's Station on the Pa. R.R. By E. Anthony, #539. Good. $4
64 ---Four views of Gettysburg battlefield monuments by W.H. Tipton, on Cabinet mounts. Excellent. $12.50
65 ---View of Easton from across the river, by Purviance. Crease, else Excellent. $2
66 --Canal lock, East Mauch Chunk in the distance. American Views series. VG $3.50
67 --St. George's Hall, Philadelphia. Plus another view of the Custom House. Both on cabinet mounts by P. Fleischner & Co. G-VG $7.50
68 --Two Cabinet size views by F. Gutekunst. #16 On the Conemaugh; #140 Above Mizzlin Juniata River. VG $6.50
69 --Two views on the Pennsylvania railroad by Purviance. #517 Pack Saddle; plus Chique's Rocks near Columbia, showing train. G-VG $6.50
70 --Four nice Cabinet views in Fairmount Park by James Cremer. Includes view of the Rustic House, Wissahickon Drive, Wissahickon at the Hall, Path on Lemon Hill. All Excellent. $15
71 --Thirty views in and around Gettysburg by C.J. Tyson. Mostly of battle sites, a few of the cemetery, c.1865. Mostly Excellent, ex. Darrah collection. Includes #502-5,508,513,515-517,519-521,525(2),528,530,532-3,535-7,562,569,575, 580-3,591-2. Seldom seen so nice. The lot $110
72 --Valley Green Hotel, Philadelphia. London Stereo Co. red mount series, #181. Exc.$9
73 --Four Purviance views on the Penn. Railroad. View near Newton Hamilton, Carr's Tunnel near Greensburg, view in the Pack Saddle, and Jack's Narrows, showing two trains. G-VG $17.50
74 -NEW YORK CITY - View from the Casino, Central Park. Tinted view by E.&H.T. Anthony #7174. About Good. Plus Tam O'Shanter statue near Casino, #3723. VG Both $5.50
75 --Battery and Bay. E.&H.T. Anthony #10025. Good. Staten Island Ferry station in view. $3.50
76 --Arbor Water, near Entrance, Greenwood Cemetery. E.&H.T. Anthony #6832. G-VG $3
77 --Central Park. Adorable closeup of six children in goat drawn cart, by W.M. Chase. Excellent. $7.50
78 --Brooklyn Bridge. Steamer, ferry boat, and four locomotives in view! B.W. Kilburn #4977, 1888. VG $6.50
79 -NEW YORK STATE - View of beautiful waterfall in Watkins Glen, by W.M. Chase. Exc. $2.50
80 --Pocantico Lake, Tarrytown. By George Barker, #1037. VG $3
81 --Two tinted views by American Stereoscopic Co. Eagle Creek, Ithaca, and Main & Upper Cascade on Lick Brook, Ithaca. G-VG $6
82 --Two Cabinet size views in Ithaca Gorge. G-VG $3.50
83 --Ithaca Falls near Cayuga Lake By J.W.&J.S. Moulton, Cabinet mount. G-VG $2.50
84 --Three views in Ausable Chasm by Purviance, on Cabinet mounts. Elbow Gorge, Devil's Oven, and Cathedral Rocks. VG-Exc. $8.50
85 -NIAGARA FALLS - 23 views by George Curtis, including #39,78,80,107,138,192,204,213, 235,246,257,262,263 (2 diff.),264,265,295,303,309,312,315,318,322. Mostly VG-Exc. $45
86 --13 views by George Barker, including #1,103,323,537,667,731,775,785,794,808,822,894, 920. Several very nice winter scenes. Last G-VG, others Excellent. $25
87 --28 views by John Soule, including #309,760,776,784,793,808,825,831,841,850,856,859, 861,864,868,872,873,875,882,886,888,890,892,894,933,970,1013,1016. Many very beautiful, deep contrast views. Mostly Excellent. $65
88 --Seven views by E.&H.T. Anthony. #1566,1964,5801,7784,7821,7820,7813. G-VG Includes one unusual close view of the suspension bridge Elevator Tower, with an American Indian Bazaar store on the shore at left. The lot $13.50
89 --Four more Anthony views in a specially numbered series. #40,92,101,106. Includes a view of the Suspension bridge, with J.W. Atwood's Joiner Shop in foreground. Lot averages Good. $7.50
90 -NEW ENGLAND - MASSACHUSETTS - Five views in Boston by Charles Pollock, including Boats in Boston Harbor, overview from State House, Old South Church, Stone Chapel, and Brewer Fountain. Second and last are Excellent, others Good. $15
91 --MASSACHUSETTS - Velocipede Races, Boston Public Garden. Unusual view of bicycle type boats racing by C.W. Woodward. Good. $4.50
92 ---Two views on Cabinet mounts by J.W.&J.S. Moulton. Bunker Hill Monument, Washington Elm. VG $6.50
93 ---Overview of Provincetown on Cape Cod by Nickerson. VG $4.50
94 ---Three views in Boston by John Soule. #582 Hamilton Statue, Commonwealth Ave.; #617 overview from Bunker Hill Monument; #637 Edward Everett Statue, Public Garden. All Excellent. $9.50
95 ---Swan Boats, Public Garden, Boston. Fine view of people in the boats at water's edge. Kilburn Brothers #354, c.1877. Excellent. $6
96 --NEW HAMPSHIRE - Halfway House, Mount Monadnock. Nice view with people posed, carriage. By G.H. Scripture of Peterboro, #1. VG $4.50
97 ---Six views in the White Mountains by Kilburn Brothers. #64,122,348,491,506,527. Includes view of train at top of Mt. Washington, and view of Twin Mountain House. Lot averages VG $17.50
98 ---Two more Kilburn Brothers views, these on the top of Mt. Washington in winter. #1272,1266. G-VG $5
99 ---Two B.W. Kilburn views in thw White Mountains. Saco Lake, Crawford Notch, with boats of tourists (#6094); plus #5938 view of Fabyan House staff in dining room. VG $5
100 ---Five views in New Hampton, including overviews and street scenes. G-VG $15
101 ---12 views in Southern New Hampshire by J.A. French of Keene. Includes several views in Winchester and on Monadnock mountain. Lot averages VG $27.50
102 -SOUTHERN - FLORIDA - Five scenic views in Magnolia, Mandarin, Hibernia and St. Augustine by C. Seaver. One Good, others Excellent. $11
103 --FLORIDA - Five views in St. Augustine in Bloomfield Guide series, on Cabinet mounts. Includes several views in the Old Spanish Fort, and view of Slave market, plus one view along the sea wall. Averaging VG $12.50
104 ---Residence of Harriet Beecher Stowe. Standard Series Cabinet size. VG $4.50
105 ---Five views by Florida Club, in St. Augustine. Averaging G-VG $11
106 ---General view of Silver Springs by E.&H.T. Anthony, #9354. G-VG $2.50
107 --GEORGIA - 9 fine views in Savannah on Cabinet mounts by O.P. Havens. Includes overview, several views in parks, Liberty St., Lutheran church. VG $25
108 ---Five views by J.N. Wilson of Savannah, including three different views in Bonaventure cemetery, Jones Street, and view of crowd watching park fountain. Averaging VG $9.50
109 --NORTH CAROLINA - Three views by W.T. Robertson of Asheville, including Mt. Pisgah, Spring Creek Falls and along the Linville. G-VG, Cabinet size. $6
110 --VIRGINIA - Looking down the Shanendoah near Harper's Ferry. J.P. Soule #444. G-VG $3.50
111 ---Two views in Anthony's War Views series. View from Point of Rocks, Appomattox River (#2613), plus #3379 Ex-President Monroe's Tomb, Richmond. Good. $11
112 -WESTERN - CALIFORNIA - MUYBRIDGE. Bridal Veil Fall, Yosemite. Fair to A.G. $6
113 ---CALIFORNIA - Another Yosemite view by Muybridge. About Good. $7.50
114 ----Four views in Yosemite by J.S. Moulton, on green Cabinet mounts. #14,22,37,48. G-VG plus #17 Mt. Starr King with artist drawing in foreground. VG All 5 $25
115 ----Six unnumbered Moulton views in Yosemite on orange cabinet mounts, including Nevada Fall, Yosemite Falls, Bridal Veil Falls (2 different), Mt. Ord, Three Brothers. G-VG $22.50
116 ---Los Angeles from Franklin Hill, on Cabinet mount by Payne. Good. $9.50
117 ---Russian Hill, San Francisco. Fine overview by Kilburn Brothers, #983, c.1871. Exc. $17.50
118 ---Muybridge: Base of First Fall of the Yosemite. #39. G-VG $12.50
119 ---Five views in Woodward's Gardensby Lange & Newth of San Francisco. Three show buildings. About Good to Good. A scarce lot. $39.50
120 ---Key Monument, Golden Gate Park, by A.J. McDonald of San Francisco. Cabinet size. G-VG many people in view. $9.50, very scarce
121 ---Market Street, from Spreckel's building, San Francisco, by Nesemann of Marysville. Fair to About Good. $9.50, also extremely scarce
122 ---C.E. Watkins. California St. from Dupont, San Francisco. #3678. About Good. $15
123 ---C.E. Watkins. View from California and Powell Sts., S.F. #1762. About Good. $12.50
124 ---C.E. Watkins. View from the grounds of Gov. Stanford, San Francisco. #3648. Good overview. About Good. $12.50
125 ---C.E. Watkins. Two views of residences, Gov. Stanford's & Chas. Crocker's. Former Fair, latter Good. Both $15
126 --IOWA - Falls in Red Pepe Stone Quarries byHamilton & Hoyt of Sioux City. VG $4.50
127 --MINNESOTA - View of the Ice Palace at the 1886 Ice Carnival in St. Paul, by Allen Swain. Good. $6

EDITORIAL

By John Waldsmith

The N.S.A. annual meeting at Canton, Ohio, again was a great success. We wish to thank the many members who came in early Friday morning and helped get the show ready. It is a major project and it was reported to me that at one time we had over thirty members at work setting up tables, Cafe Daguerre, and the exhibits. A special thanks to Dave Huddle who coordinated the setting up of the entire show.

Our first seminar on Friday before the show officially opened, was a great success with standing room only for the sessions. Linda Carter did an outstanding job in organizing the programs and speakers. The extensive interest was taken as a signal from the members that we should plan for such seminars at future shows in Canton.

At the Board of Directors meeting on Saturday afternoon, Dr. Brandt Rowles asked to resign his position as President and he was thanked by the other directors for his dedicated leadership. The Board asked T.K. Treadwell to be the new President. He accepted and quickly took command of the meeting bringing forth several ideas and suggestions which were discussed and voted on. We heard the report of Larry Wolfe's membership drive. All agreed that the N.S.A. needed to expand the concept of regional meetings to allow a greater participation by the membership. It was decided that the United States would be divided into regions with a regional director who would act as both a membership coordinator for his area plus an organizer of a regional meeting. As of October 1, we have two regional directors appointed: Tom Rogers, Texas; and Lou Smaus, California. Please contact Tex Treadwell or the N.S.A. in Columbus if you are interested.

Also at the Board meeting, Vern Conover announced that he wanted to resign as Treasurer but agreed to stay on until a new Treasurer was appointed. We are pleased to announce that Linda Carter has volunteered to be the N.S.A. Treasurer and we are equally pleased to announce that Susan Pinsky and David Starkman will be the new authors of the New Views portion of *Stereo World.* Linda has done a fine job in promoting the contemporary aspects of stereo. We could not have found a better team to replace her than Susan and David. They have been active in the last few years publishing their popular publication *Reel 3-D News.* They have decided to cease publication as of January 1 and have agreed to join the *Stereo World* team.

The Managing Editor position appeared to have been filled but now it is not so certain. We are investigating other possible alternatives including paying someone locally to do the layout. We still need an editor who is willing to prepare the copy for the typesetter and make the final decision on the contents. We are still open for volunteers but must have a response by mid-December. I do not want to be too involved with the March-April issue but do not want to see the *Stereo World* go down the tubes.

*

In the next couple of days the first copies of Peter E. Palmquist's *Lawrence & Houseworth/Thomas Houseworth & Co., a unique view of the west, 1860-1886* will be arriving from the binder in Cincinnati. It is already receiving rave reviews from the few persons who have seen advance copies. This is the N.S.A.'s first book project. It is beautifully printed on coated stock with many illustrations. The book is attractively bound in hardcovers with a dustcover. We expect the first printing to be a total sell-out. The book retails for $22.95 but is available to N.S.A. members at the discount price of $17.95 plus $1.00 for mailing. An advertisement was mailed to all members about November 1. Or you may use the order blank in this issue. Do not delay, as this is a limited time offer. Your support of this book project will assure that our other books can be published. Others in preparation include a book on John Carbutt; a book on the history of stereoscopes; and a multi-volume regional survey of stereoscopic photographers. The first volume in the regional survey *The Old South* will be out about June 1, 1981.

*

The date for the N.S.A. PHOTO SHOW '81 at Canton, Ohio is August 15 and 16. We hope our members will be able to attend this annual convention. We had a fantastic show this year. It was estimated that about 250 members attended from as far away as the Netherlands. There were 90 members in attendance at the seminar on Friday this year. The annual N.S.A. Spotlight Auction was an enormous success with several world record prices being bid for outstanding items.

*

The deadline for the next issue is December 1, 1980. Deadline for receipt of your membership dues for 1981 is March 1.

THE NATIONAL STEREOSCOPIC ASSOCIATION

Stereo World

VOL.7, NO. 5 NOVEMBER-DECEMBER 1980

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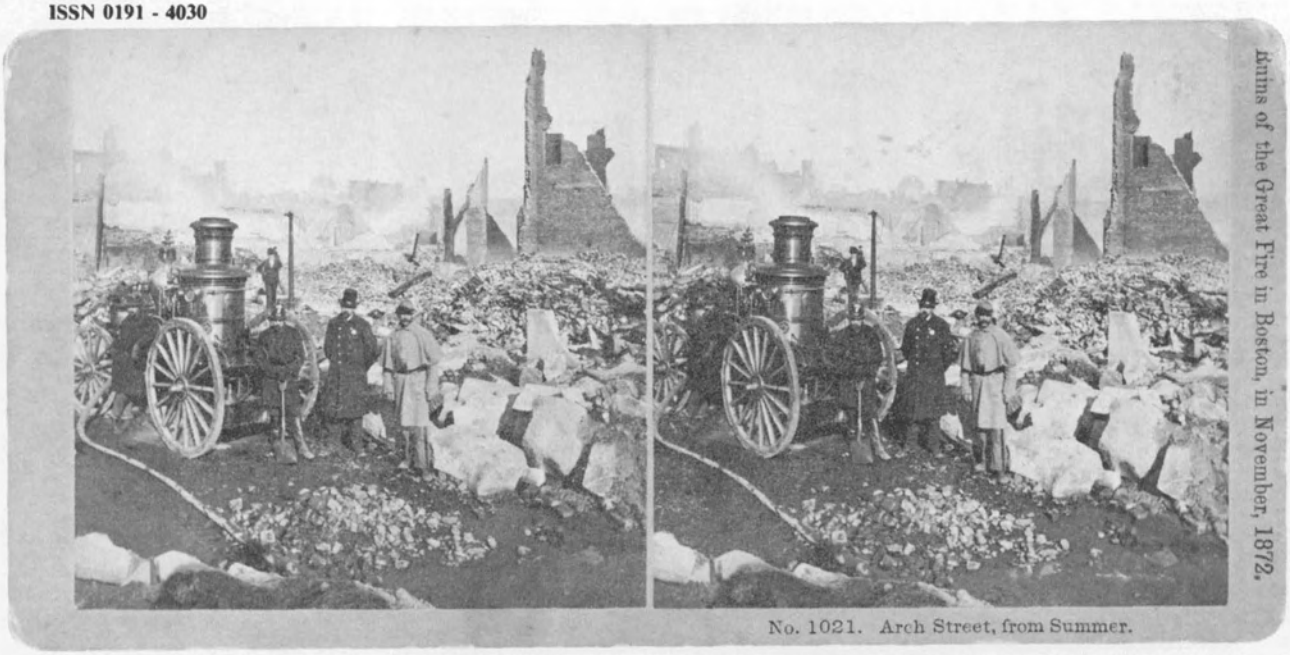


COVER: Kilburn Bros.' classic view of Steamer 7, the "T.C. Amory" posed among the ruins of Arch Street at the Boston Fire of 1872. Turn the page for Michael J. Novak's article about this great conflagration. (Michael J. Novak Collection).

THE GREAT FIRE IN BOSTON NOVEMBER 1872

By Michael J. Novak

On November 9, 1872 one of the largest conflagrations in U.S. history struck the city of Boston. In terms of dollar loss per acre it was the costliest ever. Coming as soon as it did after the Chicago Fire it dealt a severe blow to eastern industry and shocked city governments into enacting new changes in city planning, construction and fire protection.

During the early 1870's Boston was a city undergoing change. Between the Revolutionary and Civil Wars, a popular thoroughfare, Summer street, was one of the most fashionable residential streets in the nation, with the likes of Daniel Webster and Edward Everett making their home there. Following the Civil War the pastoral lanes and their mansions gradually gave way to new commercial buildings as an important business center developed. Unfortunately, improvements in fire protection did not keep pace with the increase in construction. Antiquated water mains were neither enlarged nor replaced. Building codes were nonexistant. Granite facades disguised wooden structures that were crowned by the popular, all wood, Mansard—type roof design. In one instance local pressure had a fire hydrant removed from in front of a building because it was considered to be unsightly.

To make matters worse, in November of 1872 the Boston Fire Departments' horses were out of action, all suffering from the effects of "Epizootic Distemper," a horse disease sweeping the New England states.

THE FIRE:

All of these conditions came into play on the evening of Saturday, November 9, 1872. Soon after shopkeepers had closed their stores in anticipation of a quiet Sunday, a small fire started in the basement of the Tebbetts, Baldwin & Davis dry goods store at the corner of Summer and Kingston Streets (View A). Spreading up an elevator shaft the fire increased in intensity until, in a flash, all five floors burst into flame.

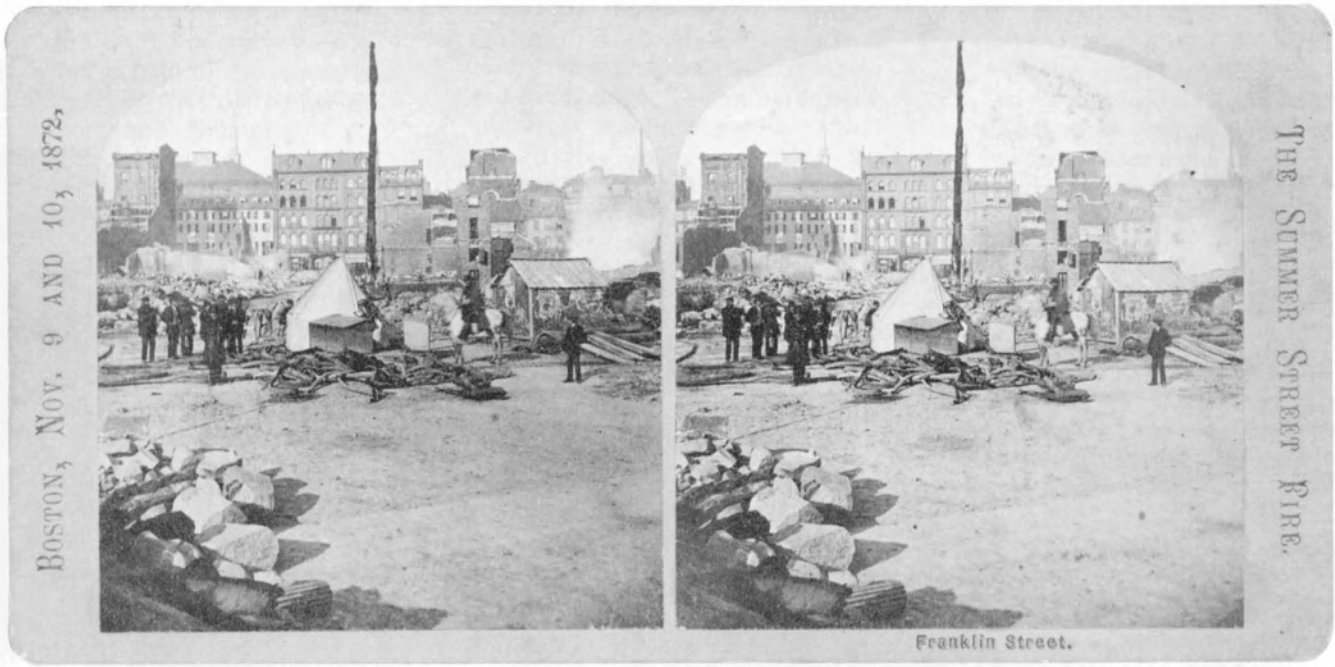
Startled passerbys could do nothing. A key was needed to operate a nearby alarm box and only policemen carried that key. Fortunately, Steamer 7, housed a few blocks away, was alerted and pushed out into the street where a gathering crowd of men and boys pushed and pulled it off towards the fire.

A policeman, noticing the fire, turned in the first alarm at 7:24 PM. It took Bostons' Chief Engineer, John Damrell, eight minutes to run to the scene of the fire, during which time a second and third alarm were tapped out. In that eight minutes the Tebbetts building was totally consumed and Summer Street was ablaze. Damrell wisely called for a general alarm, summoning the entire Boston Fire Department to the growing fire.

Despite the best efforts of the firemen there was no stopping the spread of the fire. Flying firebrands, spread by collapsing buildings, ignited the wooden Mansard roofs on both sides of Summer. With amazing fury the fire advanced down Summer to the waterfront and into Winthrop Square, center of the dry goods trade. Winthrop Square, whose large buildings were boasted as being fireproof, vanished in the flames and the fire spread onto Franklin. The fire was so intense that firemen were forced to utilize much of the weakening water supplies to cool down their engines and hose. Ninety miles off the coast, sailing vessels reported seeing the

Ruins of Great Fire in Boston
Nov. 9th and 10th, 1872.
John P. Soule, - - Boston.
No. 199 Washington Street.
JUNCTION OF SUMMER AND BEDFORD STREETS

VIEW A: "No. 13. Junction of Summer and Bedford Streets" by John P. Soule. (From the collection of The Society For The Preservation of New England Antiquities.)



VIEW B: "Franklin Street." by Charles Pollock. (From the author's collection.)

glow of the fire.

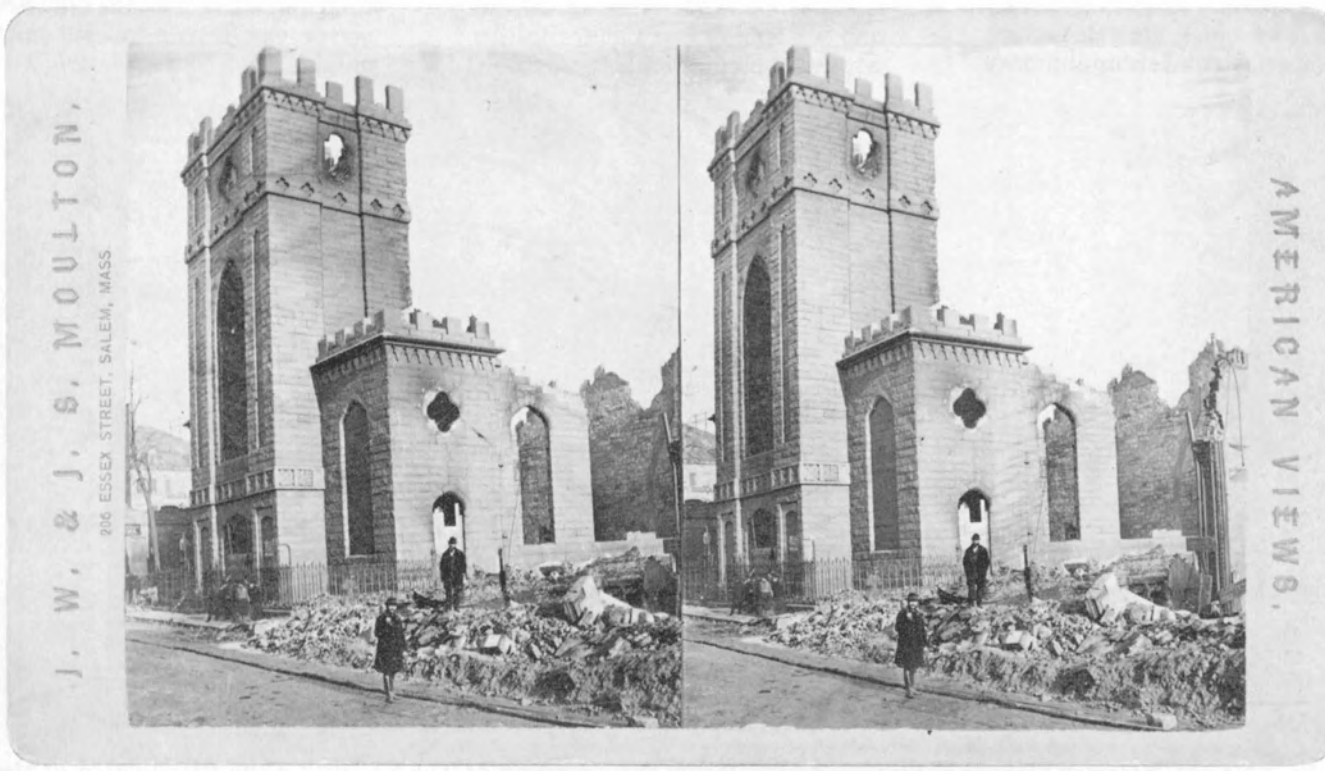
Chief Damrell considered elegant Franklin Street as his main line of defense against the onrushing wall of flame. Franklin was one of the widest streets in Boston, making it a natural firebreak. It was also the commercial heart of the textile industry in Boston, if not the entire northeast (View B).

Aided now by engine companies arriving from neighboring communities, Damrell mustered his forces for a stand on Franklin. (Help would arrive from as far away as Maine and New York). It was not to be. Once again the feeble water supplies in the area could not contain the intense heat and flying embers. Fire engines were spread too far apart to be effective. Business signs and wooden roofs burst into flames and granite facades exploded in the heat. The fire jumped the wide street.

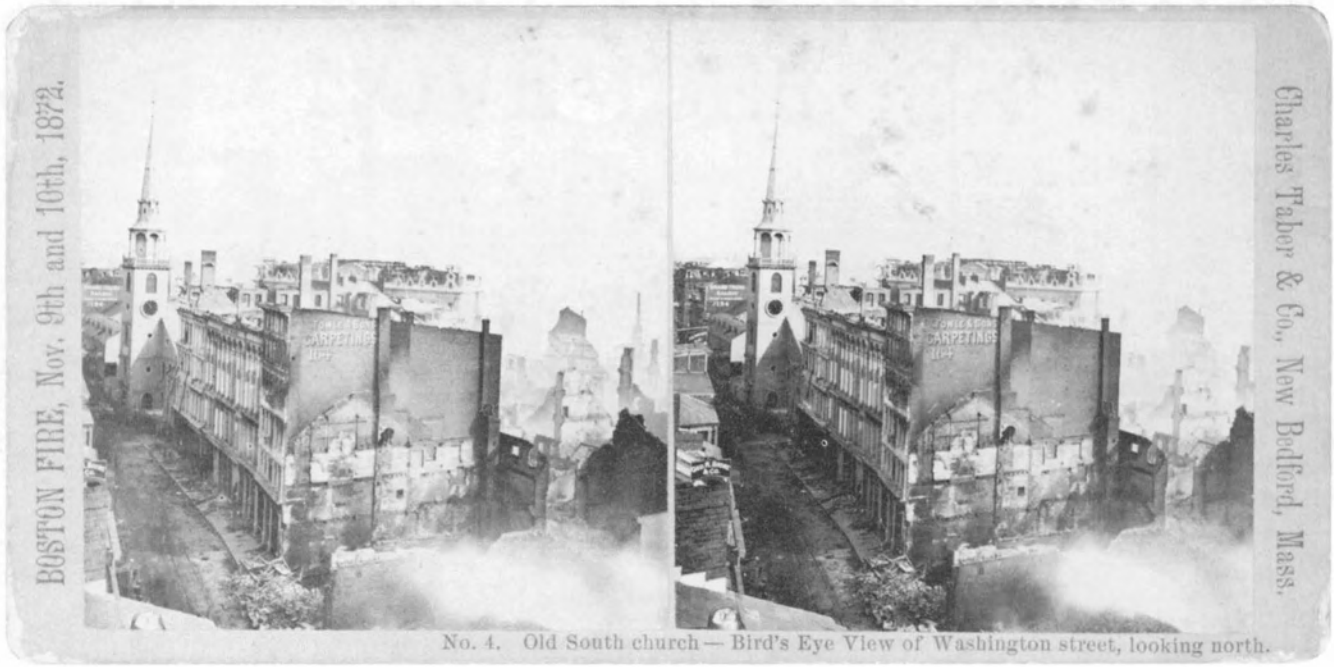
An eyewitness described the firemen in action:

"They erected barricades, and, crouching behind them, held the nozzles of the hose, in position until the fire came down into the streets and seized upon their shelter. They risked their lives on precarious projections, and hung to the roof and window-sashes using one hand for self preservation, and with the other giving direction to the streams of water."*

**History of the Great Fire in Boston.* Col. R. Conwell. 1873



VIEW C: "No. 359. Ruins of Trinity Church, Summer St." by J.W. & J.S. Moulton. (From the author's collection.)


BOSTON FIRE, Nov. 9th and 10th, 1872.
Charles Taber & Co., New Bedford, Mass.
No. 4. Old South church — Bird's Eye View of Washington street, looking north.

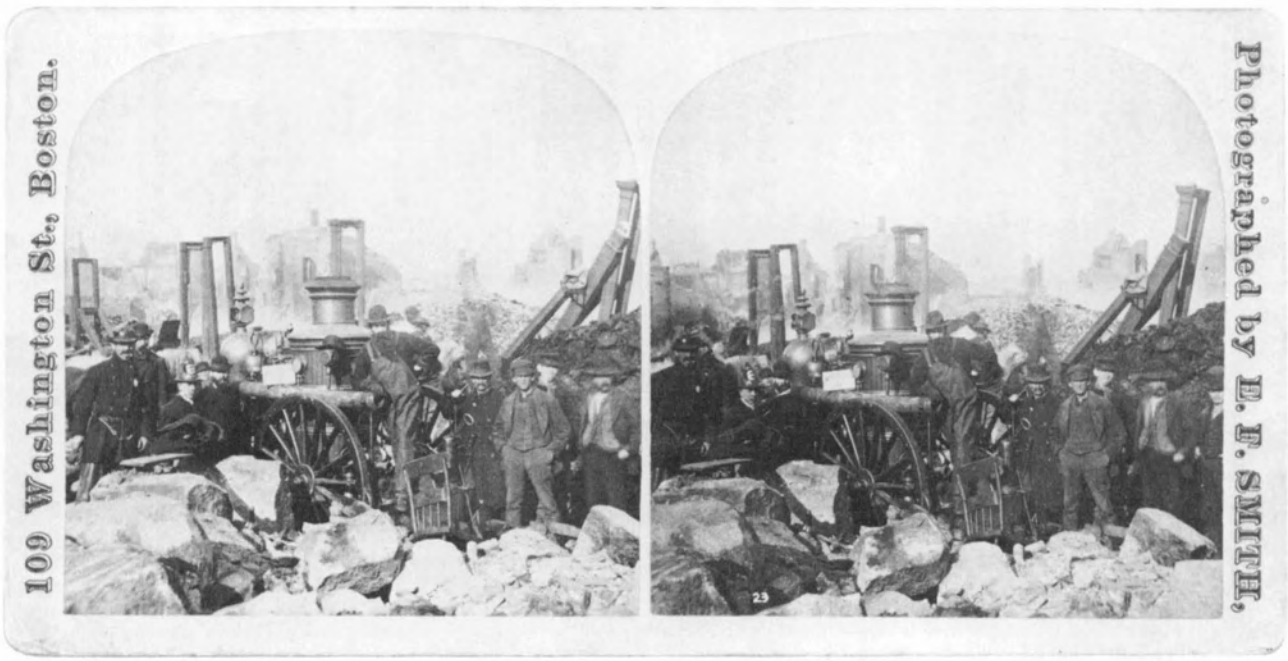
VIEW D: "No. 4. Old South Church - Bird's Eye View of Washington Street, looking north." by Charles Taber. (From the author's collection.)

The bravery and determination of the firemen could not have been faulted. Eleven firefighters died fighting this fire.

In the early hours of Sunday morning Chief Damrell was summoned to City Hall. Losing confidence in the ability of the fire department to contain the fire, several influential citizens gathered and demanded that something more be done. Wishing to take matters into their own hands they demanded that Damrell sign over his authority to use gunpowder. Damrell, not convinced that destroying buildings to create a firebreak was the answer, nevertheless bowed to pressure and reluctantly agreed. Citizen committees were formed to begin dynamiting buildings in the path of the fire.

The apprehension of these citizens could easily be appreciated. The fire was rapidly spreading up Congress and Devonshire Streets and was eating away at the leather goods shops on Pearl. In addition, the image of Chicago was still fresh in everyones minds.

Amid the flames liquor store owners dispersed their stock to the crowds, fearing that large quantities of alcohol would feed the fire. Drunken mobs plundered abandoned shops. Merchants on Pearl gave away their leather goods to anyone willing to carry them. Seeing that the police force had its hands full contending with the crowds the mayor was forced to call out the militia.



VIEW F: "No. 23. Steamer Melville." by E.F. Smith. (From the collection of The Society for the Preservation of New England Antiquities.)

Washington Street, home of most of Boston's photographers, was directly in the path of the fire early Sunday morning. At the corner of Washington and Summer, C.F. Hovey & Co.'s store was saved by a determined bucket brigade and wet blankets. Across the street the old Trinity Church was not so lucky. After the fire the remains of its stone tower would be the subject for every photographer who recorded the devastated area (View C).

At dawn on Sunday firemen successfully stopped the advance of the fire in a westerly direction after a valiant stand at the corner of Washington and Milk Streets. Here they saved the Old South Church, a prominent landmark in early Boston history. The striking of the clock in the Old Souths' steeple could still be heard over the sounds of explosions, the fire and the crowds, giving new enthusiasm to the efforts of the firemen. The tide had begun to turn (View D).

Meanwhile the efforts of the citizen committees continued unchecked. Milk and Federal Streets were extensively mined as were several others. However, blasting appeared to be of little help as the fire continued unabated towards State Street, center of the banking interests in Boston.

Along Summer and Washington Streets the fire was under control. As Chief Damrell amassed his forces (now numbering 45 engines and 1700 men) in the State Street area a conflict arose between the vigilantes and the firemen. The indiscriminate mining of buildings was jeopardizing firemen as they battled the flames. Incredibly enough, firemen began discovering caches of explosives waiting to be detonated in the very structures they were struggling to save. In the old Post Office on Lindall Street blasting collapsed part of the building on firemen inside.

Needless to say, Sunday afternoon brought on a showdown between the chief and the leaders of the demolition groups. Convinced now that a concentrated attack with water could stop the fire Damrell ordered a stop to blasting, an order reluctantly obeyed after a brawl nearly erupted. With blasting halted the combined might of the fire forces was brought to bear in the State Street area. After a determined and heroic effort the spread of the fire was checked.

It was still not over. At midnight on Sunday leaking gas mains on Summer touched off several explosions and the fire blazed up anew. Exhausted companies rallied into service against this new threat. C.F. Hovey's, in danger once again, was saved by buckets and blankets for a second time. By dawn on Monday, November 11th, the fire was under control, this time for good.

The destruction caused by the fire would have many far reaching effects. The wheels of modernization were finally set in motion in Boston. Streets were widened and new water distribution systems built. Stricter building codes were adopted and a building inspector, none other than Fire Chief Damrell, was appointed to enforce them. A professional fire department was organized. Although this would not be the last fire in Boston, the city would be better prepared in the future to deal with them.

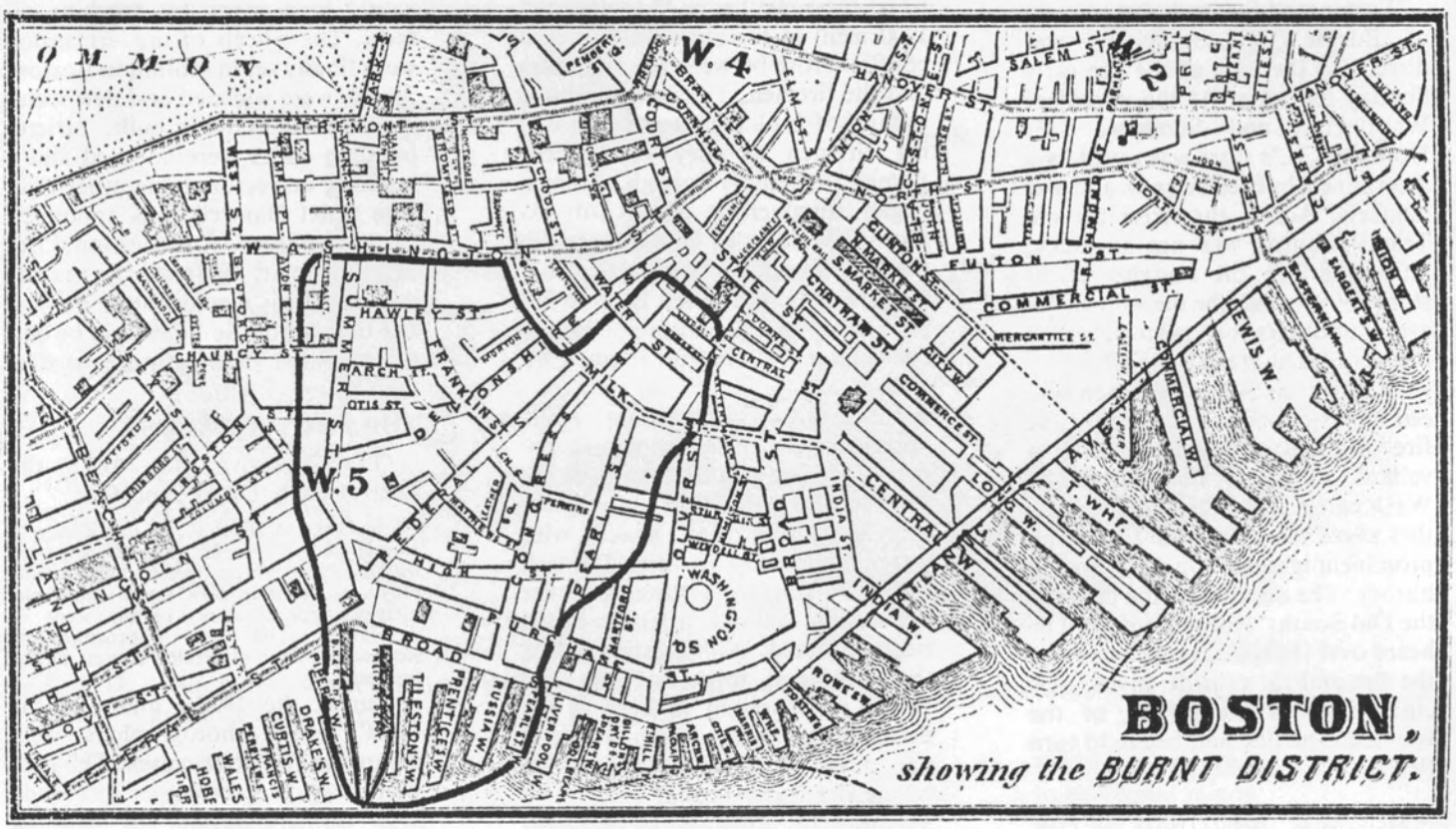
THE PHOTOGRAPHS:

On November 13, 1872 the Boston Daily Globe reported;

"Among the incidents of the day it may be mentioned that the photographers appeared with their apparatus and selected with artistic judgment points of view for the most picturesque representations of the scene of desolation. The early appearance of stereoscopic views of peculiar interest may be predicted."

During the 1870's many of the easts' finest photographers were located in the Boston area. The proliferation of stereoviews published after the fire reflects the sense of good fortune that these photographers must have felt at having such a newsworthy event happen virtually at their front door. (Indeed, J.P. Soule's emporium was located directly across the street from the ruins on Washington Street). It is not surprising that photographers were quick to capitalize on the commercial possibilities this disaster provided.

VIEW G: "Panorama from New P.O. Building." by Charles Pollock. (From the author's collection.)



From R.H. Conwell's *History Of The Great Fire In Boston* 1873

In the days following the fire, groups of photographers clustered around the most interesting remains. More than a dozen stereographers published lengthy series of stereoviews following the fire. Over 500 different views were published.

Foremost among the many series of views were those by John P. Soule and Charles Pollock. Soule, probably the best known stereographer in Boston, published a trade list of 109 titles, some taken weeks after the fire. Pollock, a well known publisher, produced an even more extensive series of views under several titles including "The Summer Street Fire" and "After The Fire." Pollock also published a set of two-sided, "Before And After" views utilizing views from his earlier series. Although often repetitious both series are excellent. The views of Soule and Pollock, along with those of another Bostonian, H.G. Smith, made up the bulk of stereoviews published after the fire.

Several other Boston photographers, notably E.F. Smith, A.C. Partridge and D.W. Butterfield published shorter, but excellent series of their own.

A fine set of 19 views was published by Kilburn Bros. of Littleton, N.H. This set includes the classic view of Steamer 7, the "T.C. Amory," posed among the smoking ruins of Arch Street. **(COVER)**. Steamer 7 was the first engine called out to battle the fire. Looking at this photograph, one has to wonder how much rest the fireman, who poses next to the engine with his stoking shovel, and the rest of the members of his company had been able to enjoy between the time the fire started and this photo was taken.

Among the hundreds of views taken after the fire there were perhaps a dozen stereoviews that show steam fire engines in action. Because photographs of fire engines in operation prior to the Boston fire are rare these views provide a fascinating picture of a fire department at work during the days following a major 19th century disaster. As photographers perched their cameras upon the piles of debris during the days following the fire there were several engine companies operating amid the still smoking ruins. Although no longer engaged in actual firefighting these companies were cooling smouldering debris so that buried safes could be retrieved and clean up could begin. After the fire, firemen willingly posed for photographers among the ruins and with their equipment (View F). Views of firemen directing hose streams, with their ladder wagons and digging for their missing comrades were all published as stereos.

In addition to firemen, policemen and militiamen were well represented in the trade lists of titles. Several views of entire regimental companies were issued.

Two other photographers deserve mention. Hills & Bowers of Burlington, Vermont issued a series of 45 views, including some excellent post firefighting scenes. J.W. & J.S. Moulton of Salem, Massachusetts, published an extensive series of cabinet sized views that appeared under many different titles, including some before and after versions.

ACKNOWLEDGEMENT:

I'd like to thank the Bostonian Society, the Society for the Preservation of New England Antiquities and John Vahey of the Boston Fire Department for generously supplying information for this article.

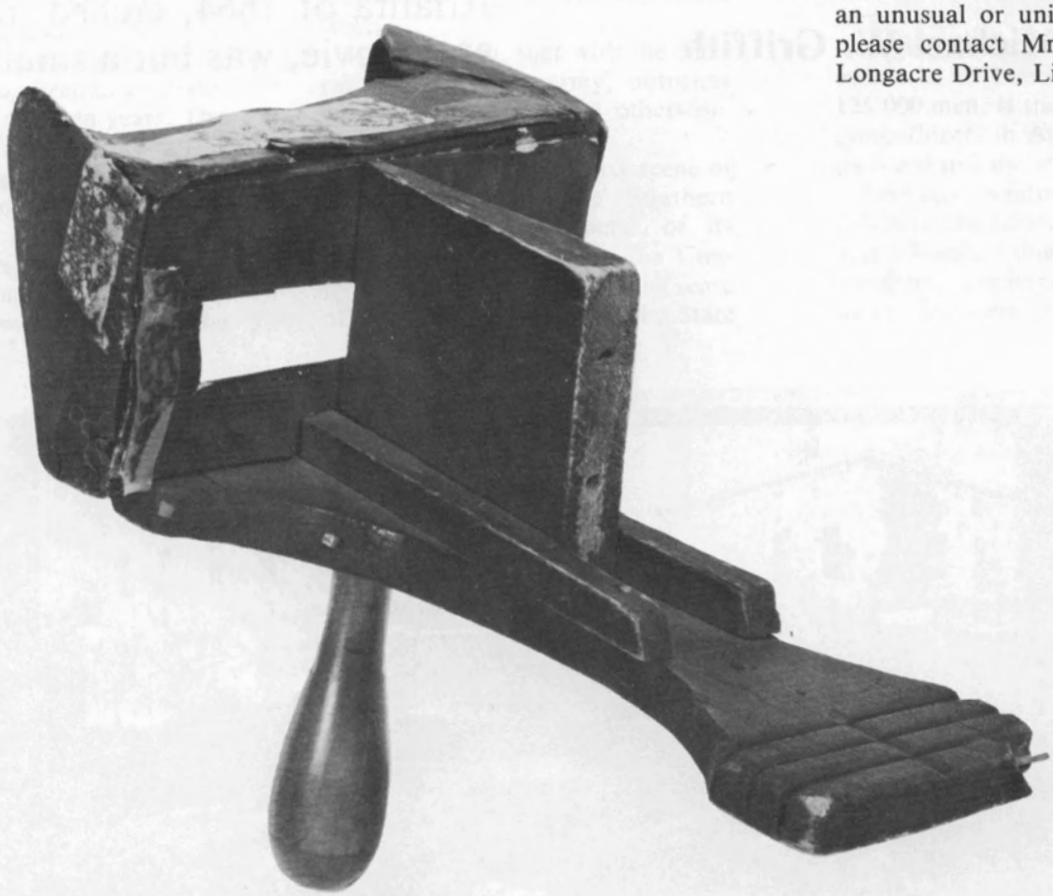
DR. HOLMES' STEREOSCOPE

We are pleased to learn of the recent discovery of Dr. Oliver Wendell Holmes' original stereoscope. Appropriately enough it was located in the collections of the Oliver Wendell Holmes Library at the Phillips Academy in Andover, Massachusetts. The primative original stereoscope was made from scraps of wood and crudely glued together. Today it is in very fragile condition and is kept in a secure area so that it is not handled.

Dr. Holmes worked with several designs of stereoscopes in the late 1850s in hopes of improving on the bulky and expensive Brewster-type stereoscope. In 1859, Holmes designed this "skeleton" model which he attempted to have manufactured. Joseph Bates of Boston showed interest in the improved stereoscope and suggested the slide holder instead of the grooved slots of the original model. The rest is stereoscopic history.

Our thanks to Michael D. Peterson, Associate Librarian of the Holmes Library for permitting us to publish this photograph of the Holmes Stereoscope. Also thanks to Jim Sheldon, Curator of Photography of the Addison Gallery who made the photograph.

The original Holmes stereoscope is just one of the many important and unusual stereoscopes which will be featured in the N.S.A.'s forthcoming book on the history of these magnificant optical instruments. N.S.A. members Edward B. Berkowitz and Donald Lowy are researching the project and are seeking examples for illustrations. If you have an unusual or unique stereoscope, please contact Mr. Berkowitz, 40 Longacre Drive, Livingston, N.J.



BEFORE THE BURNING OF ATLANTA

By Michael W. Griffith

It is hard now to imagine that the Atlanta of 1864, etched in memory and movie, was but a small town. It

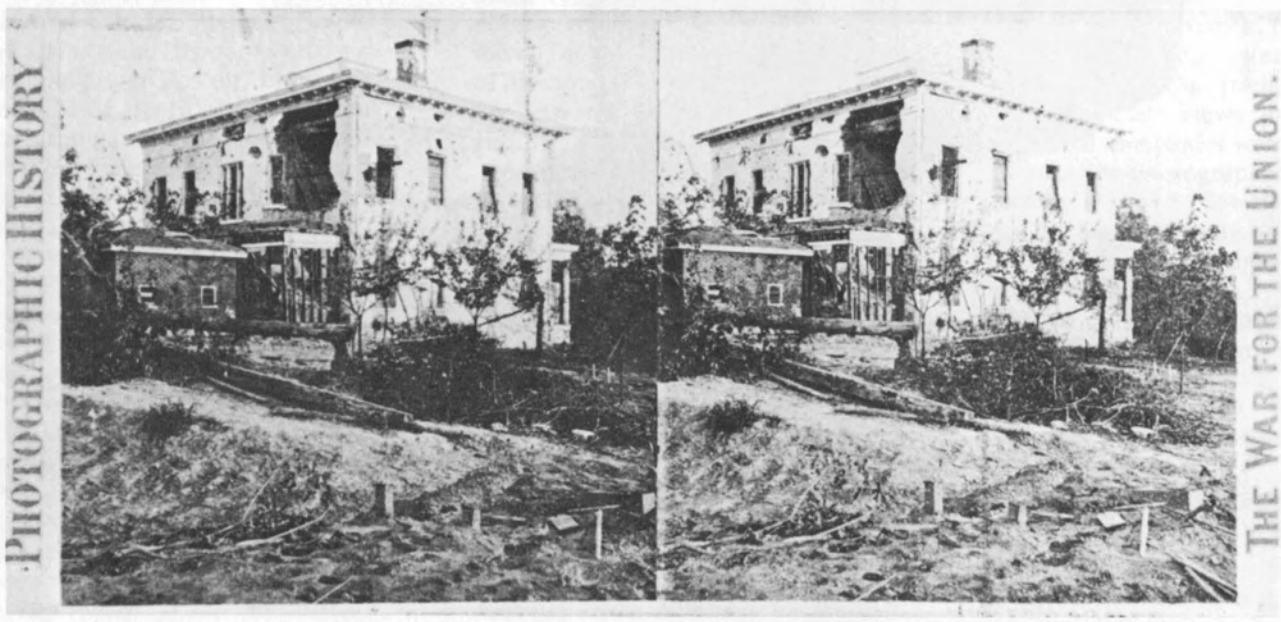


Figure 1: "The Potter (Ponder) House, destroyed by Sherman's Army at the Seige of Atlanta", No. 2717 by George N. Barnard, published by E. & H.T. Anthony & Co. (All views courtesy of the Atlanta Historical Society).

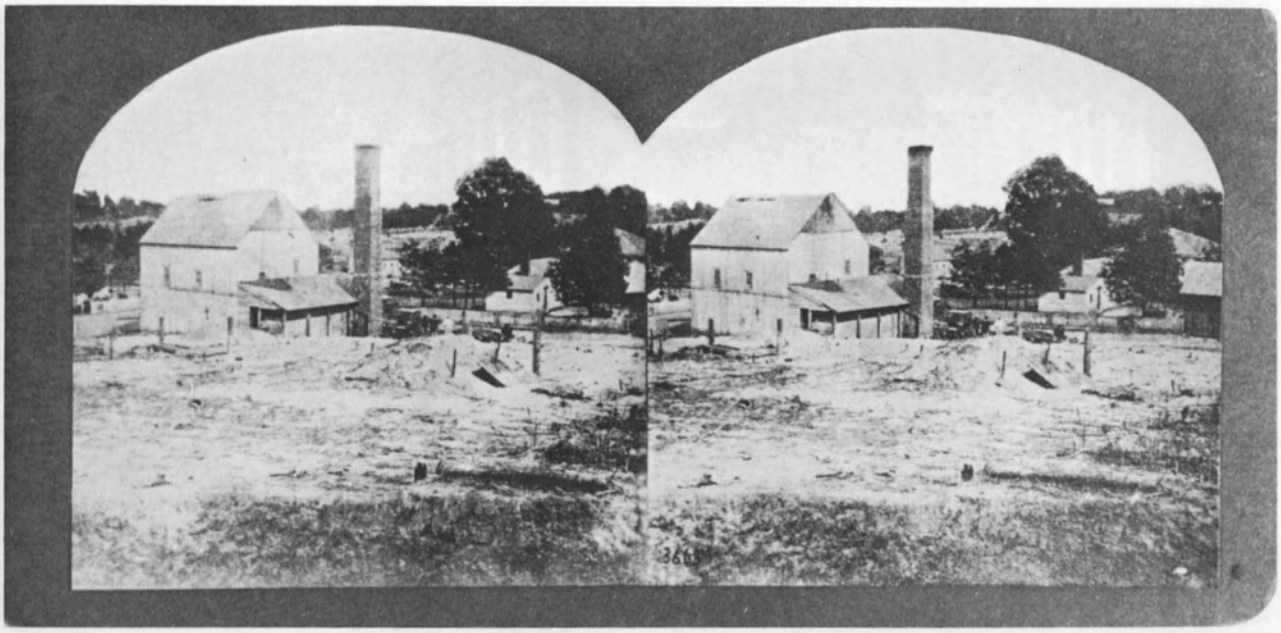


Figure 2: "Confederate Fortifications and 'bombproof' Mill, corner Brotherton and S. Forsyth Sts., 1864," unknown maker.

is true that it housed a sizeable railroad terminus, but the inhabitants surrounding it numbered only 10,000. Atlanta was a new town then, having been in existence for a little over nineteen years. The first train had arrived in the fall of 1845 and the growth, while continuous, was not necessarily spectacular.

Photographers seem to have been in scant attendance in these early years, and I am willing to hazard the guess that there are less than a dozen known scenes of Atlanta prior to the siege.

It seems then, that with the coming of Sherman's army, notoriety would descend upon an otherwise, typical, Southern town.

Atlanta had been a busy scene of events, supplying the Southern cause through the course of its railroad, and supporting the Confederacy with a general, strong sense of purpose and urgency. The State of Georgia supplied approximately one-tenth of the South's fighting force and the total number of Georgians who wore the gray is estimated at between 100,000 and 125,000 men. If there were northern sympathizers in Atlanta, they sympathized quietly.

Like most Southerners, Atlantans followed the course of war closely. The South, due to its small numbers, participated in the war more intensely than most nor-

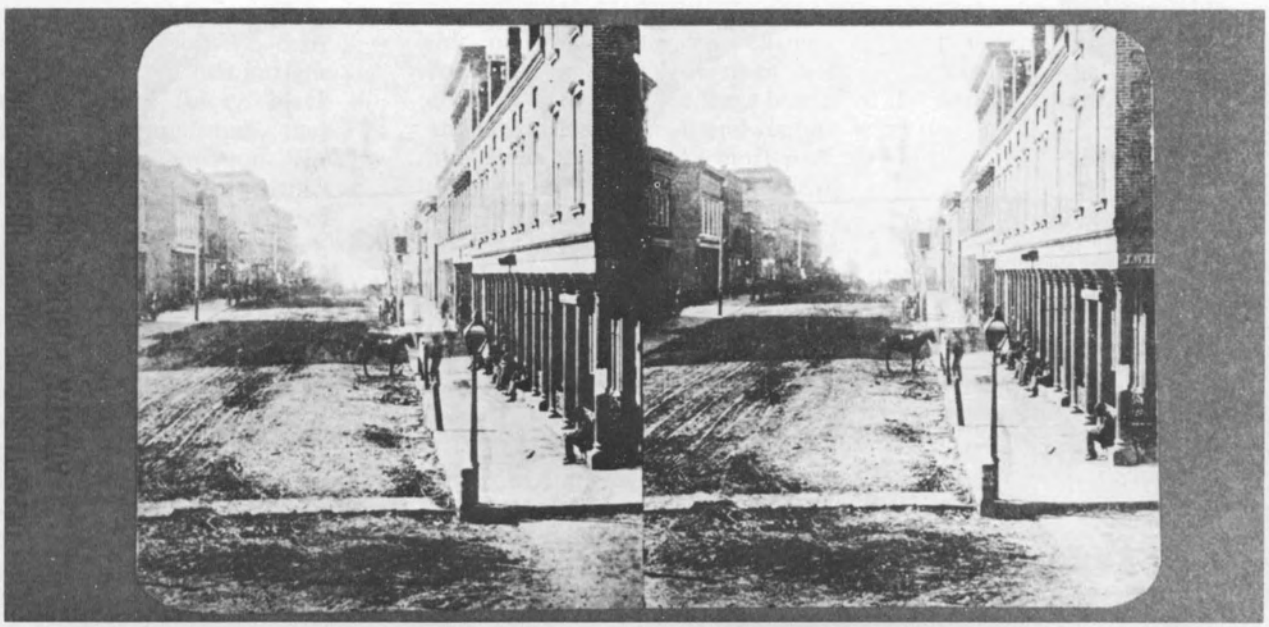


Figure 3: "Whitehall St. before The War Between the States", unknown maker.

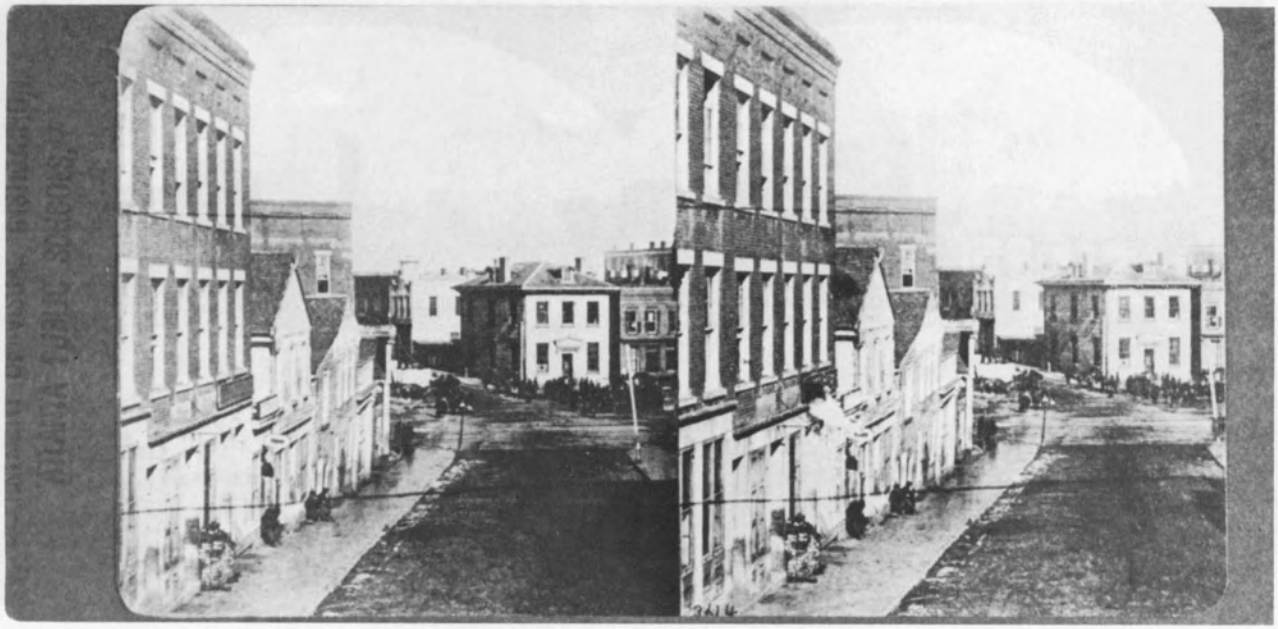


Figure 4: "Junction of Whitehall and Peachtree Streets (looking north) before The War Between the States," unknown maker.

therners. A greater percentage of families had men at the front, and because of an early Northern blockade, the people at home felt keener hardships and greater deprivations.

It was then, with deep concern, the people of Atlanta read about the Battles of Lookout Mountain in Tennessee and watched the general progression of a battle that kept coming closer and closer to the city that guarded a vital railroad.

The Battle of Kennesaw Mountain opened in June of 1864. It was but 20 miles from Atlanta, and the city could hear the firing. The fighting continued to move south and, with the fortunes of war, Atlanta came under siege.

It was not a siege of encirclement and starvation, it was a siege of savage, continued bombardment. Sherman reported to Washington: "Whether we get inside Atlanta. . . it will be a used up community when we are done with it." To back this claim he sent shell after shell into the beleaguered city. In one day alone, an estimated 5000 shells hit Atlanta. Women and children became "expert at diving into gopher holes" (bomb shelters).

After 42 days of ruthless bombardment, the Confederate Army prepared to withdraw. They ignited 70 train loads of powder and shells and, in a scene forever immortalized in *Gone With The Wind,* blew them into smithereens.

Sherman's army entered the city on September 2, 1864. Besides destruction, he brought with him at least one official photographer (George N. Barnard). The Battle for Atlanta had captured the Northern news interest, and Sherman seemed determined to show what he had accomplished and what he was about to accomplish.

Most surviving photographs of

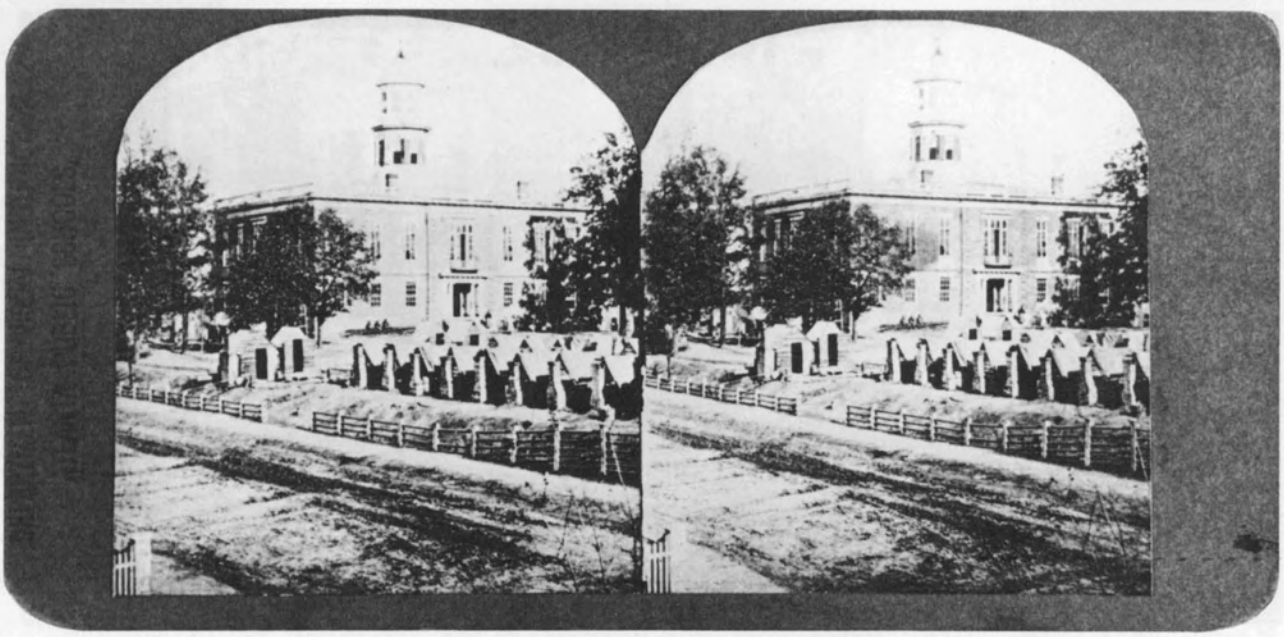


Figure 5: "Federal Camp in City Hall Park, 1864." Unknown maker. This is on the site of the present State Capitol.

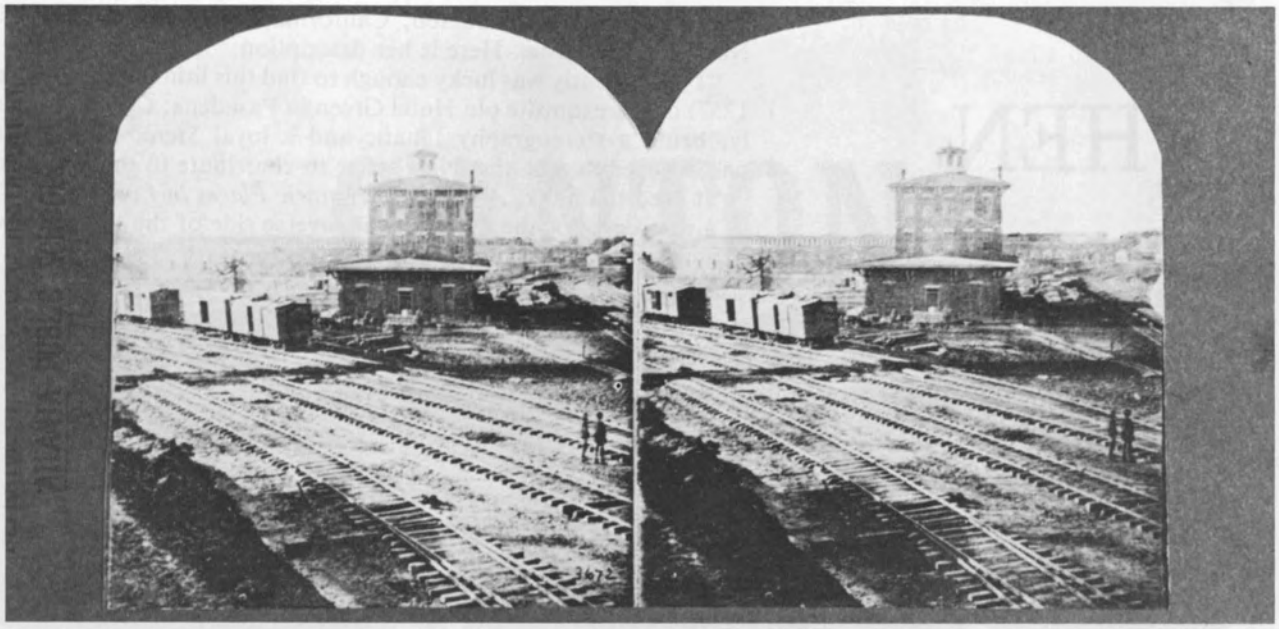


Figure 6: "Depot and Roundhouse of Western & Atlantic R. R." built about 1850 on the site of the present Spring St. Viaduct. Unknown maker.

Atlanta are of siege fortifications and bombed destruction. Like in figure 1, taken by Barnard, is the Ponder House that was on the line of Confederate defenses. The back reads: "The Potter House destroyed by Sherman's Army at the siege of Atlanta." Like most of Barnard's photographs, they are propaganda pictures for a war-weary populous. For the Northern States had gone wild with jubilation at Atlanta's fall; and Lincoln had penned effusive praise for Sherman. I am sure that many of Barnard's stereo war pictures supplied an extremely eager audience.

However, there are five early stereo views of Atlanta that intrigue me. Mounted on thick, black mounts, as if in mourning, they show an army of occupation. The views are anonymous. They depict scenes of a town that had suffered much and now was enduring quiet, prolonged uncertainity. Figure 2 shows one of the many 'bomb-proofs' the people of Atlanta took refuge during the long siege. Figures 3 and 4 show Whitehall and Peachtree Streets, with, what appears to be, Union troops sitting quietly in the doorways. Figure 5 shows Union troops encamped on the grounds of City Hall—truly a galling scene for any proud Southerner. Figure 6 shows the Machine Shop and Round House before Sherman destroyed it on his departure from Atlanta. (I believe these five stereo views, along with whatever Barnard may have published, to be the earliest known stereo views of Atlanta).

These five scenes are even more haunting because they preceded Sherman's most appalling act toward a civilian population. Before Sherman burned Atlanta, he ordered that *all* civilians were to leave the city. Those with Northern sympathies were to be boarded on trains and sent North, the Southerners—South.

Thus began one of the largest forced exoduses in the history of this country. Thousands of citizens, consisting mainly of women and children were forced to leave homes and possessions behind, and venture into areas that, for the most part, were not equipped to receive them. This act was considered totally barbarous, and many told Sherman so.

Perhaps it was in this short interim that our unknown photographer moved through the city, taking pictures of a beloved Atlanta. He then developed them, packed them among a few possessions and boarded one of the last, departing trains.

On the night of November 12, 1864 Sherman burned the city! It was as massive as any movie could depict. Sherman recorded that: "the fire leveled the great depot, round house and machine shops of the Georgia Railroad." The fire was so immense that a general recorded he could read his watch at night at a distance of ten miles away. The orders were to destroy 'military installations', but homes, businesses, churches and even hospitals were torched. In truth, almost an entire city was wiped from the land.

Shortly after, Sherman mounted his horse, viewed a smouldering Atlanta, turned toward the East; and with troops singing 'Glory, Glory Hallelujah', began his march to the sea.

Behind, were a few people, some fortunate homes, and a couple of photographs that showed, but for a moment, what the city of Atlanta had once been.

SOURCES

Atlanta Historical Society, P.O. Box 12423, Atlanta, Georgia 30305.

Barnard, George N. "Photographic Views of Sherman's Campaign" Originally published in 1866, Dover Publications reprinted it in 1977.

Hoehling, A.A., *Last Train From Atlanta,* Bonanza Books, New York 1958.

Shavin, Norman, *Atlanta Then, Atlanta Now,* Capricorn Corporation, Atlanta, Ga., 1975.

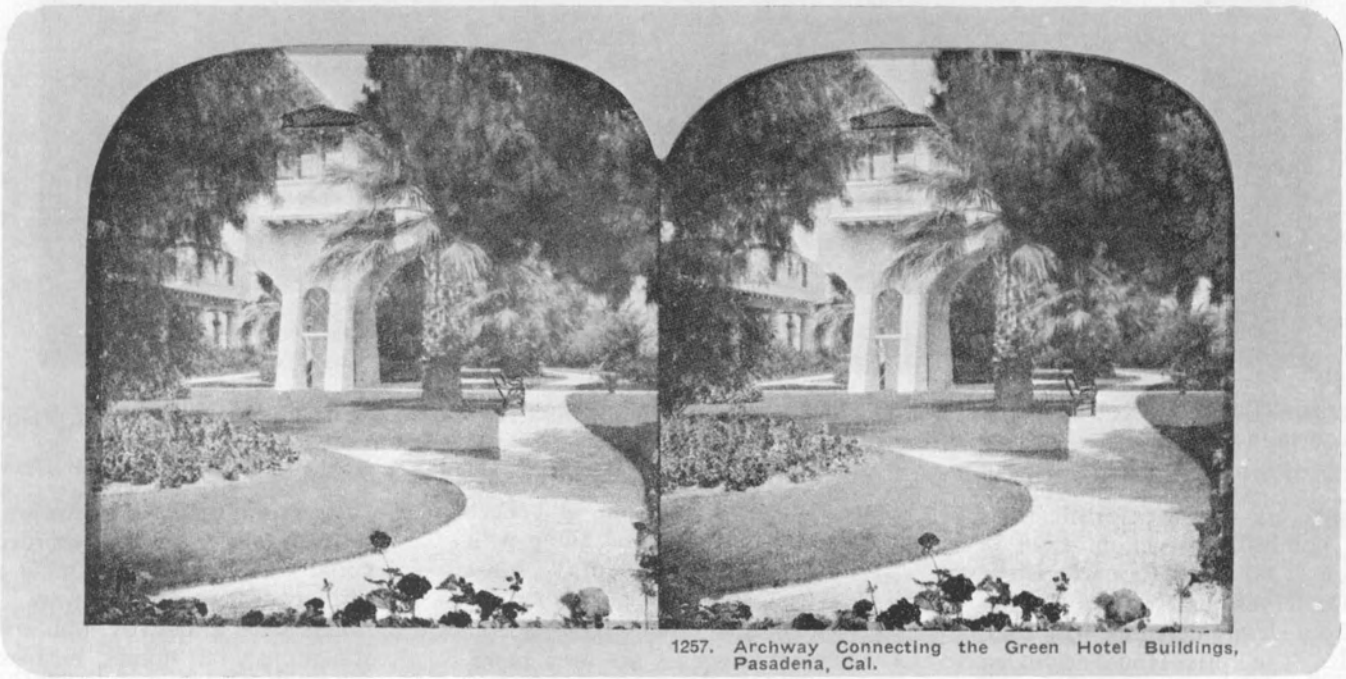
Wiley, Bell Irvin, "Why Georgia Should Commemorate the Civil War" Department of State Parks, Atlanta, Ga., c. 1956.

THEN & NOW

Sherry Lovato, of Carson, California, has submitted the "Then & Now" for this issue. Here is her description:

"I just recently was lucky enough to find this lithograph (Ingersoll No. 1257) of the exquisite old Hotel Green in Pasadena, California. Naturally, being a stereography fanatic and a loyal *Stereo World* reader, I dashed over to take the 'Now' view to contribute to the new column.

"I used the book, *A Guide to Historic Places in Los Angeles County* as a reference for the dates on the reverse side of the 'Now' view.



1257. Archway Connecting the Green Hotel Buildings, Pasadena, Cal.

"The scene as shown in the 'Then' view is obscured by trees now so I focused a little to the right, to add interest.

"I am really excited about this new 'Then and Now' column because of all the possibilities and hope it turns out to be as popular as I feel it will be."

Thanks Sherry. Do we have other members with a "Then & Now" pair of stereographs? If so, send your pair with a brief description to THEN AND NOW, c/o NSA, P.O. Box 14801, Columbus, Ohio 43214.

CANTON

This year at Canton we had an outstanding exhibit of stereographs and stereoscopes from our member's collections. The judges were confronted with some very hard choices and the voting was very close. It is interesting that in the four years that judges have been used, only one entry has received a perfect score.

The judges this year were Carol Anne Ances, Cliff Krainik, Larry Moskovitz, Richard Oestreicher, Richard Russack, T.K. Treadwell and Leonard Walle. This year two new awards were added. First was the President's Award which was awarded to Gordon D. Hoffman for his "CMC - Amateur Photographer" stereographs and the other was the People's Choice Award which was won by Russell Norton for his "William Grundy's Sunshine in the Country 1854-1858". The Best of Show and Best Stereographs was awarded to Gordon D. Hoffman for his "Famous Personalities by Anthony" and the Best Stereoscope Award went to Martin and Gail Bass for their Smith, Beck and Beck Achromatic Stereoscope and Case. Here are the entries for Photo Show '80. *indicates a ribbon was awarded for Best in Category.

Stereoscopic Views

Views of a city, state or region in the United States.
- Trenton Falls Scenery, Trenton, N.Y.
- Early stereographers of Yosemite
- Views of Manhattan, N.Y.C.
- Early Western Views by the Lawrence & Houseworth Firm
- Slumming around New York City
- Marietta, Ohio
- * The Pennsylvania Oil Regions—John Weiler, Columbus, Ohio

Views of Famous Personalities.
- Keystone Personalities
- * Famous Personalities by Anthony—Gordon D. Hoffman, Green Lake, WI.
- Generals of the Civil War
- Author of Uncle Tom's Cabin
- Winters in Florida

Transportation Views (land, sea, or air)
- Aircraft by Keystone
- * The Balloon Race

Occupational Views
- * The United States Rubber Company, Mishawaka, Indiana—John Waldsmith, Columbus, OH

Expositions or Fairs
- Exposition Universelle de 1867
- * International Exhibition of 1862—Russell Norton, New Haven, CT.
- The 1904 Louisiana Purchase Exposition

Views by a Particular Photographer or Publisher
- James Ricalton, Underwood & Underwood Stereo Photographer
- * CMC — Amateur Photographer—Gordon D. Hoffman, Green Lake, WI.
- N.G. Johnson at Mount Vernon 1878-1883
- "Views of all the Most Striking Objects and Localities"—Thomas Houseworth & Co.
- William Grundy's Sunshine in the Country, 1854-1958
- Gates, Photographer

Military and War Views
- * Famous Gardner Stereos of the Civil War—Gordon D. Hoffman, Green Lake, WI.

Foreign Views
- Imperial Residences
- * Adolphe Braun and the Dutch Ports—Richard C. Ryder, Haddonfield, N.J.
- China in Color
- A. G.W. Wilson Sampler
- Views of Switzerland by William England

Comics and Sentimentals
- * The Ghost in the Stereoscope—Martin and Gail Bass, London, Ontario, Canada
- Mini-Comedy Sets

Historic Events
- * Kilburn's Klondyke Views—Val Roy Berryman, Williamston, MI.
- Garibaldi & The Revolution in Palermo, 1860

Quality of Life
- * America's First Zoo—Richard C. Ryder, Haddonfield, N.J.

Views by a Member of the N.S.A.
- * (Modern) New Orleans—Brandt Rowles, Norwich, N.Y.
- * Patterson's Pix—Norman B. Patterson, Wesleyville, PA.
- * Time Exposures—Brandt Rowles, Norwich, N.Y.

Open Category
- * 3-D Stamps from Bhutan—Tim Hoffman, Green Lake, WI.

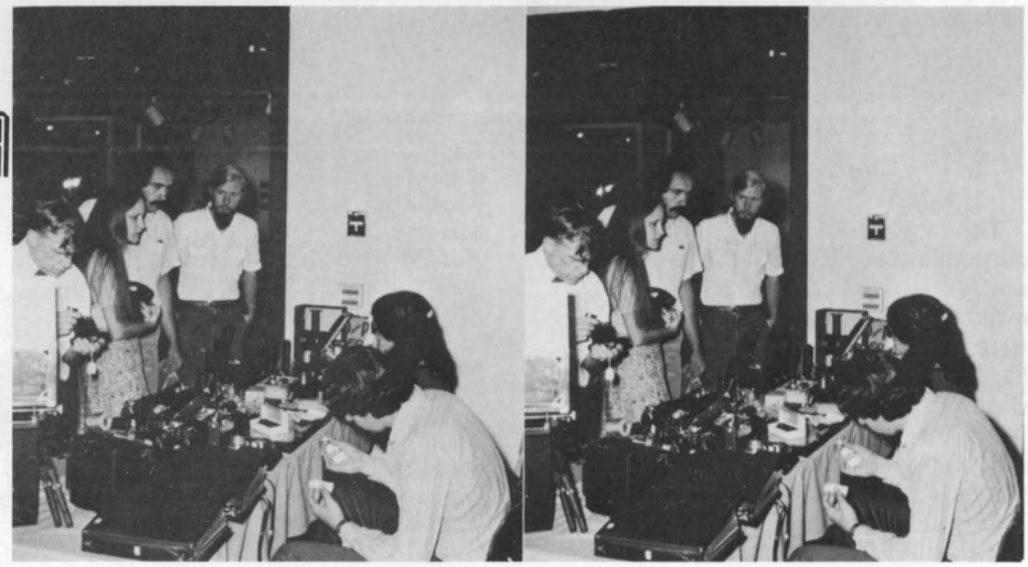
Stereoscopic Viewers

Table Models
- * Smith, Beck and Beck Achromatic Stereoscope and Case—Martin and Gail Bass, London, Ontario, Canada
- Whiting's Sculptoscope
- Lewis Stereographscope

Hand Held
- * Keystone Salesman's Outfit, circa 1912—Val Roy Berryman, Williamston, MI.
- Quirolo Hand Stereoscope

BRING YOUR STEREO CAMERA TO CANTON

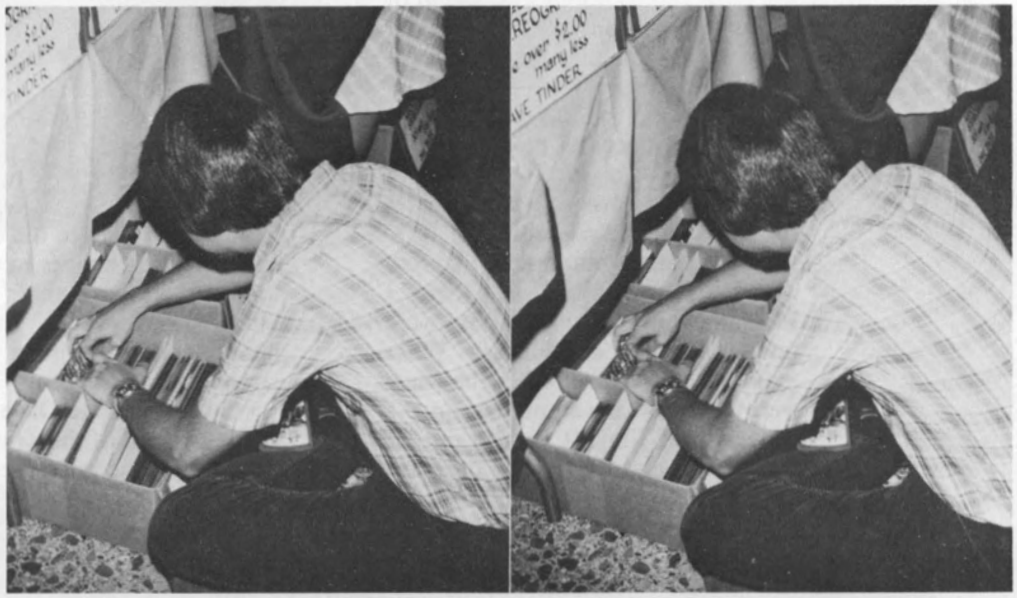
The N.S.A. 1st Annual "Bring Your Camera To Canton" contest is now over. Thanks to those who submitted views of the show. Here are the final selections. It has been decided that the members should make the final selection for the best view of the show. Each view is titled and is identified as to photographer. The winner receives a paid membership for 1981. Send your votes to N.S.A. Contest Finals, P.O. Box 14801, Columbus, Ohio 43214. Votes must be received by January 1, 1981.



"People buying, selling, looking and listening", photographed by Karl A. Baker, Center Point, IN. Reproduced for *Stereo World* from Kodachrome transparency.

"Rusty Norton, People's Choice Award Winner", photographed and printed by Linda S. Carter, Columbus, Ohio. A Kodacolor print.

"N.S.A. Photo Show '80", photographed by Dr. Harry O. Copher, Charleston, W.V. Reproduced for *Stereo World* from Kodachrome transparency.



"I Want All of Them", photographed by David Huddle, Columbus, Ohio. Reproduced for *Stereo World* from Kodachrome transparency.

"Settling Up", N.S.A. Spotlight Auction. Bob Waldsmith and Jeane Walle. Photographed by Lou Smaus, Los Altos, CA. Reproduced for *Stereo World* from Kodachrome transparency.

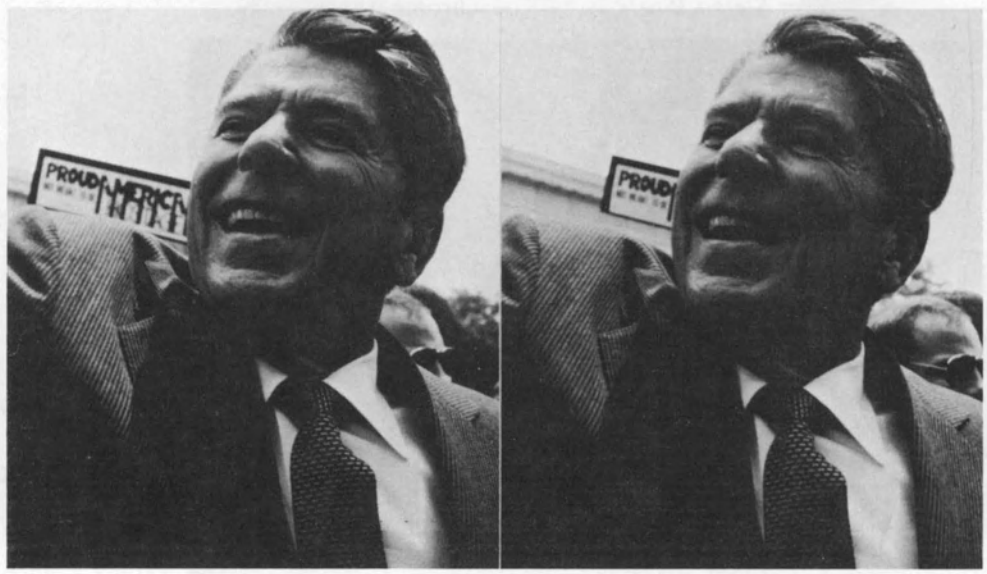
Photographing the Candidates

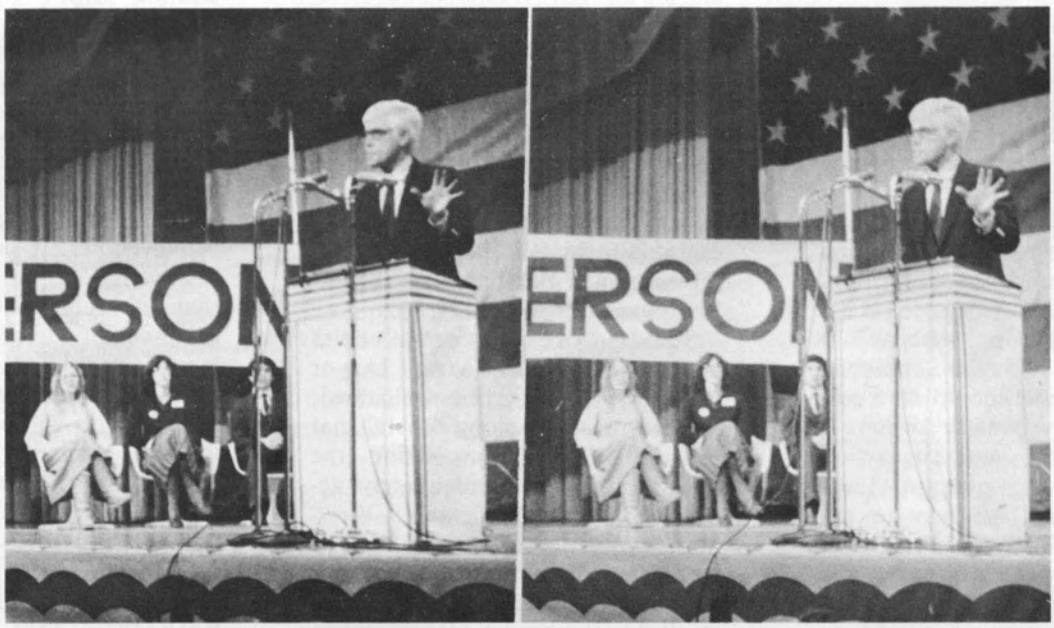
Campaign '80 is now over. There is little doubt that this election was the most talked about and visual of any of the previous presidential contests. It was our plan to publish the first stereoscopic view of the new President-elect but as the election drew closer it became obvious that it was going to be very close. Therefore we are illustrating here the three leading candidates.

These are remarkable stereographs. The views of Ronald Reagan and Jimmy Carter were taken by David Huddle. What makes them remarkable is that they were taken on the same day on the same roll of film. It was on one of those rare occasions that the candidates were here in Columbus on the same day, just blocks away, at nearly the same hour. The prints were made from Kodachrome transparencies.

The portrait of John Anderson was made by Laurance Wolfe of North Sutton, N.H. This view is one of twelve made by Larry during the New Hampshire Primary. The series is called "The Great American Cream Machine" (The candidate is creamed - or rises to the top). It was part of his exchanges in the N.S.A. Amateur Photographic Exchange Club. This was a monumental achievement to capture all of the campaigners in stereo.

We congratulate Dave and Larry for their views of the winner and the losers. It is hoped other members were able to record the election in stereo.




ERSON
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comment

To: John Waldsmith:

"I just wanted to write and express my gratitude for everything you've done as Managing Editor of *Stereo World* (not to mention as one of the NSA founding fathers). I'm very sorry you'll not be continuing in that role, but I can certainly understand the demands you face. I hope that you've been successful in identifying qualified people to assume those responsibilities, and I'd like to offer whatever assistance I can provide.

"Another reason for my writing is to discuss the role of *Stereo World* in the wake of *Reel 3-D News'* demise. Because of the information void created by that loss, and the current resurgence of 3-D interest, I'd like to propose that *Stereo World* strive to serve the needs of all 3-D enthusiasts, from vintage view collectors to modern stereographers. Certainly, it has already moved in that direction with Linda Carter's and Paul Wing's fine columns, Stereoscopic Society News, as well as through features like John Dennis' excellent article on the Tru-Vue story.

"I'm definitely not suggesting any downplay of historical stereographica; I'm a view collector myself, and the recent NSA auction proved interest in this area to be at an all-time high. I'd simply like to see more coverage of the other forms of 3-D, and contemporary applications.

"I would volunteer to edit a regular feature on 3-D moviemaking (contemporary and historical), and I'd enjoy submitting occasional articles on other aspects, such as 3-D comic books. Maybe someone (David and Susan?) could do a column on the View Master format.

"I believe that your suggestion about changing to a quarterly journal may be the best way to accomplish this. That could allow an increased issue size to cover the kinds of subjects I propose, as well as additional time to meet publication deadlines.

"Whatever the future holds for *Stereo World,* all of us are greatly indebted to you for bringing it to its present status as an important and first rate publication."

Bill Shepard,
Bloomington, MN.

Editor's Note: Thank you and the many others who have written in the last few weeks concerning my resignation as Managing Editor. We welcome your editing a regular feature on 3-D moviemaking. As noted in the "Editorial", Susan Pinsky and David Starkman have joined the *Stereo World* staff and will be editing and writing the popular "Newviews" column. I am sure they will keep us informed with timely reports on all aspects of contemporary stereoscopy, including View-Master format stereo.

It was decided at Canton that *Stereo World* should remain a six times a year publication. It was the opinion of the N.S.A. Board of Directors that a quarterly would lessen rather than increase communication between stereo enthusiasts. *Stereo World* will continue to publish articles on all aspects of stereo, from early history, important pioneer photographers, historical events recorded in stereo right up to modern developments and uses. It is our goal to provide the finest publication that our limited funds will allow. As our membership grows we will further increase the quality and size of each issue.

THE FIRST POTOMAC INTERNATIONAL IS ANNOUNCED

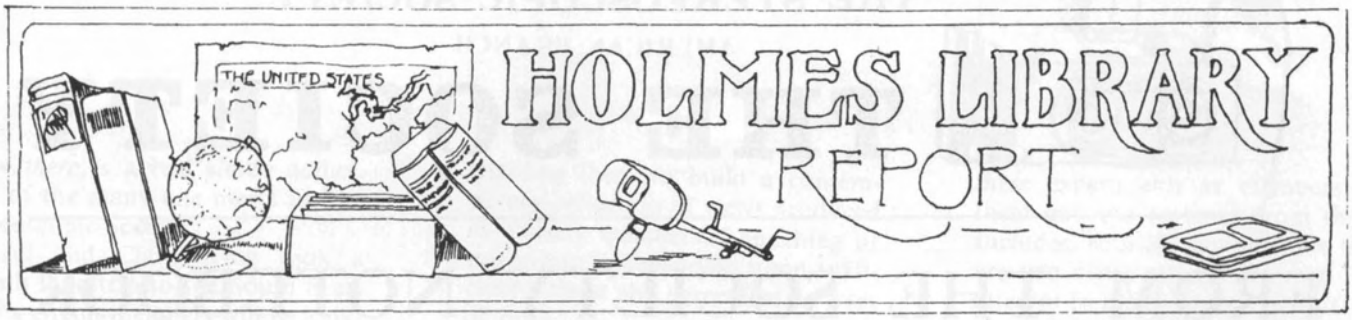
By Mel Lawson

Some readers of *Stereo World* (PSA members in particular) know of the dozen-and-a-half or so annual PSA-recognized photographic exhibitions which accept standard size stereo slides in 4, 5, and 7 sprocket formats. The Potomac Society of Stereo Photographers in Washington, DC is taking a step toward expanding the range of acceptable formats in its 1st Potomac International Exhibition of Stereo Photographers next May.

Standard size slide format copies of stereo prints and larger transparencies will be welcomed. For the reason, among others, that viewing will be by projection, the exhibition can not adequately accommodate the originals. View-Master pairs in reels and 2x2 stereo pairs (including super-slide format) will be welcomed also, as well as smaller transparencies (e.g., taken with beam splitters, Simda cameras, dual Pocket Instamatics, etc.) if in standard size stereo slide mounts or V-M reels.

The several formats will not be judged in separate categories, but based on photographic excellence without regard to format or mount except as that may contribute to the excellence of the screened view. Selection will be by a panel of recognized expert stereographers, one being Paul Wing. One of the two (perhaps more) screened exhibitions will be in conjunction with the PSA/GWCCC Washington, DC, Regional Convention next May 1-3.

Details concerning entries and the exhibitions will be spelled out in an "Entry Form" due to be available in November. It should go without saying that one of the conditions is that all entered views (including originals of stereo print, card or large-format transparency copies) must have been made by the entrant. Forms will be sent to a mailing list of persons known to be interested in exhibition participation. Interested readers who do not receive a copy by, say mid-January, can get one by writing Ernst Steinbrecher, 9122 Friares Road, Bethesda, MD 20034. Correspondence on other aspects of the Exhibition should be addressed to the Exhibition Chairman, Melvin M. Lawson, 1400 S. Joyce St. (A-513), Arlington, VA 22202.



By John Waldsmith
Curator/Librarian

It was a pleasure to see so many of you at Canton this year, I conducted my tour of the Holmes Library on Saturday afternoon and was amazed at the large number I guided about — someone counted 60 people. The tour was repeated on Sunday with another large group. We really appreciate your avid support and enthusiastic interest.

A number of members brought donations of views, books and other materials to Canton for inclusion in the Holmes Library collections. I attempted to make notes on all of the items handed to me at the show but may have missed some. I have not been able to catalogue everything (there were four large boxes of just books!) but hope to have it all completed by the end of the year. I will send all donors a receipt and acknowledgement. Please contact me if you do not receive a receipt. I was really not prepared for the large volume of material and plan next year to have the receipts prepared in advance to avoid the problems I encountered this year.

The annual benefit auction at the show raised over $3,000 for the Library Fund. This will go to pay the rent and my salary for 1981. For those who do not know it, I receive a salary of $35 for each day I work in the Library. I work there two days a month. Our rent is $1,300 a year. Therefore, the auction is very important if we wish to maintain the Holmes Library. Donations of cash or materials are always welcomed. Persons donating $20.00 or more to the Library Fund receive a gift of Norman Rockwell's "The Sphinx", a full size color print of his early *Saturday Evening Post* cover. Each print is numbered and recorded with a limited edition of only 500 prints. Persons wishing to support the Holmes Library may make their checks payable to National Stereoscopic Assn. Mark on the lower left corner that it is for the "Holmes Library Fund."

Jack and Pat Wilburn have been hard at work xeroxing copies of catalogues in the Holmes Library which are being made available to the members at a nominal charge. See the advertisement for the catalogue reprints in this issue. Since they began the reprint project, we have received a number of other catalogues which we will make available in the near future. We would like to build this area of the Holmes Library. Most of the major stereo photographers and publishers of the last century published catalogues or listings of their stereographs. Many have not been discovered though we know they existed from notices on the reverse of mounts or in the contemporary literature. Most of these catalogues are small pamphlets or folders and most likely were not preserved in large numbers. Please let us know if you have a catalogue that you would like to donate or allow us to copy. Also we would like to hear from members who are compiling listings of views by a photographer or publisher. The Library has a growing collection of views and may have some negative numbers you need to complete a list. Also we are keeping a file on all known collections. We would like to know what you have so that others doing research may be guided to your collection for help. All information concerning collections is kept confidential and only serious researchers are given specific information unless you specify otherwise. Often we have allowed the collection owner to decide who knows what about his holdings by giving the name of the interested party to the collection owner who then may contact the researcher.

I have begun to make a comprehensive catalogue of the stereographs. Each view is indexed with a "Key" and if we have a copy negative is assigned a file number. Eventually every stereograph will be photographed and the negative stored so that persons wishing a copy may be served quickly.

New Acquisitions

Two stereographs by Lynn Skeels. Both from his private collection. One is a view of his wife Ada Skeels sitting under Balanced Rock in Colorado, the other of Mrs. Skeels seated beneath the Evangeline Oak Tree at St. Martinville, Louisiana. (Gift of Mrs. Gladys H. Sansone).

"The First Stereoscopic Pictures of the Moon", Greenslade, Thomas B., Jr., reprint of article in AJP Volume 40, April 1972. (Gift of the author).

"Experiments with Stereoscopic Images", Greenslade, Thomas B., Jr. and Green, Merritt W. III. Reprint of an article in *The Physics Teacher,* April 1973. (Gift of the authors).

Eighteen stereographs from the personal collection of Margaretta Van Wagenen of Oxford, N.Y. (Gift of Mr. & Mrs. Howard Bendix).

Checklist of Western Photographers, compiled by Mautz, Carl E., revised edition, 1976. (Gift of John Waldsmith).

The Stereoscope and Stereograph, Mabie, Roy W., 1942, No. 78 in a limited edition of unknown quantity, signed by the author. (Gift of John Waldsmith).

The Prof. Spencer F. Baird Collection of Early Signed Yosemite Photographs by Carleton E. Watkins, 1861, Norton, Russell, catalogue of collection offered for sale in 1976 (Gift of the author).

THE STEREOSCOPIC SOCIETY
AMERICAN BRANCH

THE SOCIETY

FROM THE SOCIETY NOTEBOOK

By Norman B. Patterson

Do you make stereo views? If so, then maybe The Stereoscopic Society is for you. If you might enjoy contact with people of like interest, exchanging ideas and advice, seeing some pretty good pictures and improving your own results, then our Corresponding Secretary would like to discuss it with you. Write now to: William Shepard, 9408 Clinton Ave., S. Bloomington, MN 55420.

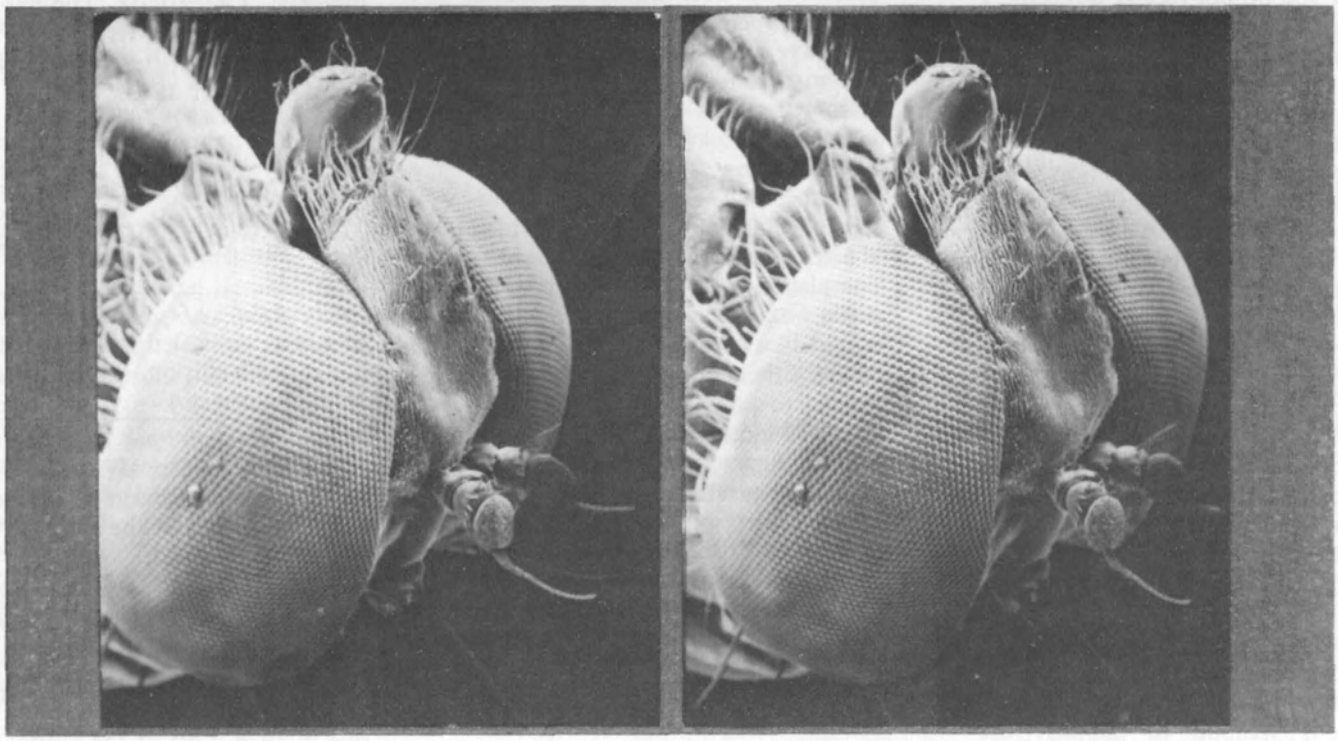
New Officers: Some changes in the officers of the Society occurred as a result of the annual meeting during PHOTO SHOW '80 at Canton, Ohio. These changes affected the offices of General Secretary and Treasurer. The officers are now:

General Secretary: Norman B. Patterson, Wesleyville , PA.
Treasurer: Paul J. Fisher, Cardiff, NJ.
Corresponding Secy.: William Shepard, Bloomington, MN.
Transparency Secy.: Louis Smaus, Los Altos, CA.
Beta Folio Secy.: Henry Washburn, Charleston, SC.
Print Folio Secy.: Bill C. Walton, Columbus, GA.

I am flattered to be able to serve as General Secretary and will try to keep the Society in the healthy state it enjoys as Brandt Rowles leaves that office. It has been some years since Dr. Rowles first became an officer and I would like to thank him on behalf of the Society membership for his many contributions, first as Treasurer, and for the past three years as General Secretary. We look forward to his continued participation as an active member and I'm sure we will be seeking his advice on many occasions. The press of personal business has caused him to curtail his activities but he is still snapping his cameras and keeping the folios moving.

Assorted Notes: After more than 50 years with the Society, Mr. R. G. Wilson of Lookout Mountain, Tennessee, has retired from active participation in the folios. As a Life Member, Bill will remain on the rolls but we will surely miss seeing the work of one of the Society's master viewmakers.

Bill Shepard has acquired a Sirius Super 8 3-D movie making system. We will put him on the spot by looking forward to seeing an "Epic", possibly at the 1981 Photo Show.



GNAT'S HEAD #1. In this scanning electron microscope stereo view, the subject was rotated 5° between exposures.

Now *there* is a real stereo addict, one of the many one meets in The Stereoscopic Society.

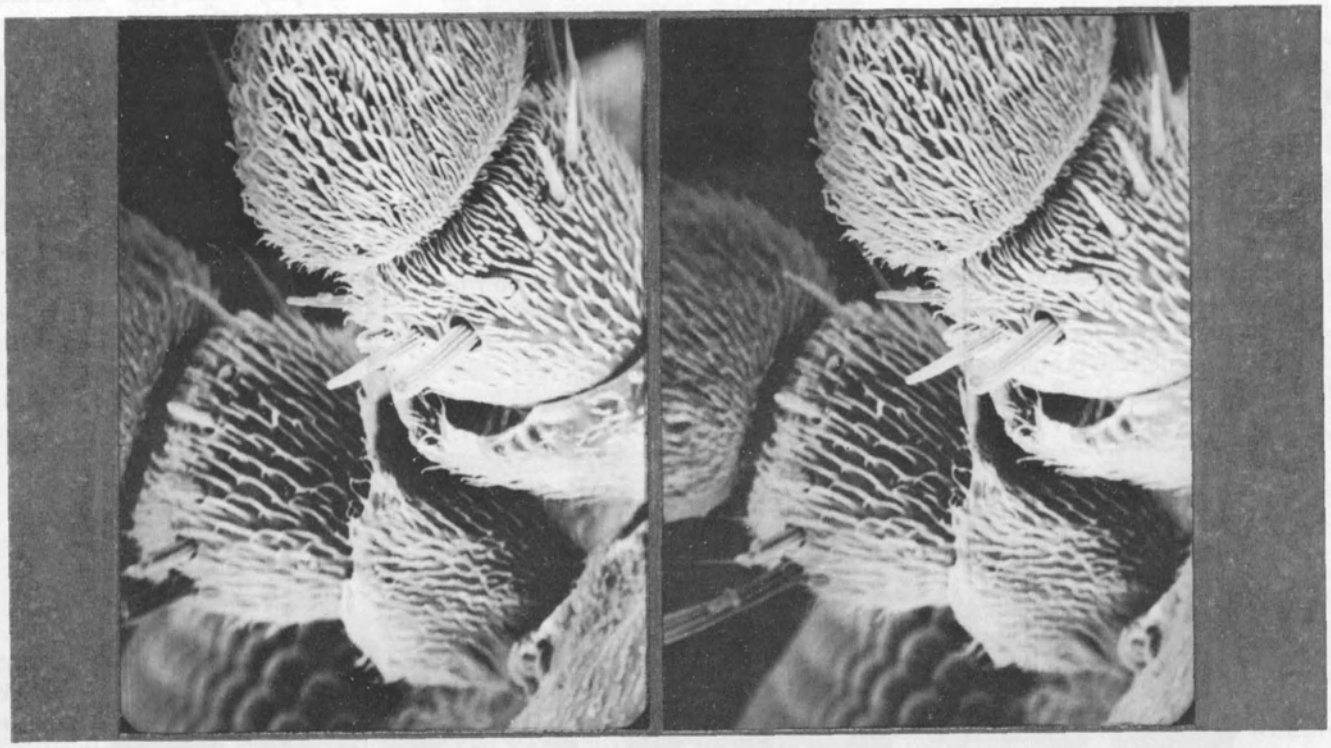
Paul and Clare Wing took a month long trip to the South Seas. Alpha circuit members will be looking with relish for the stereo record of the trip to appear in the folios.

For transparency folio members, the possibility of taking part in a "Speedy" folio has been announced by Lou Smaus. This would have special rules and a limited membership so that it would complete the circuit in about two months. A similar print folio has proven very successful.

Another entity attempting to come into being within the Society with good prospects of success is the Stereoscopic Society Exchange Group. Members would periodically exchange their own issues, thereby enabling them to build a contemporary collection of views produced by Society members. Launching of this group is dependent upon sufficient interest and agreement on a set of rules.

Print folio secretary Bill C. Walton of Columbus, Georgia, has announced that a folio initiated in November is a portrait folio and that members should prepare a viewcard portrait for inclusion therein; a short biography to accompany it is in order.

SEM Stereo: One is encouraged to explore the new worlds which have been opened by modern developments in equipment. Surely one of the benefits of the Society is the opportunity to see the results of these experiments as members try them out and to learn from them. Included with the column this time are two views representing my first attempt to make stereo halves from a scanning electron microscope. Working with physicist Dr. Keith Hagenbuch, a colleague of mine at Penn State's Behrend College, I figured if he could get me something to photograph, I might be able to take it from there. Well he did and I did and you will have to judge the results for yourself, though the bulk of the credit is Dr. Hagenbuch's for the fine images his wizardry gave this fumbling photographer to work on. Anyway, the point is that there are marvelous things to stereograph as our cameras can go where they have never gone before. And what a wonderful time to be a member of The Stereoscopic Society.



GNAT'S HEAD #2. Antenna detail. 6° rotation between halves. Note the adequacy of the depth of field produced by the SEM.

newviews . . .

By Linda S. Carter

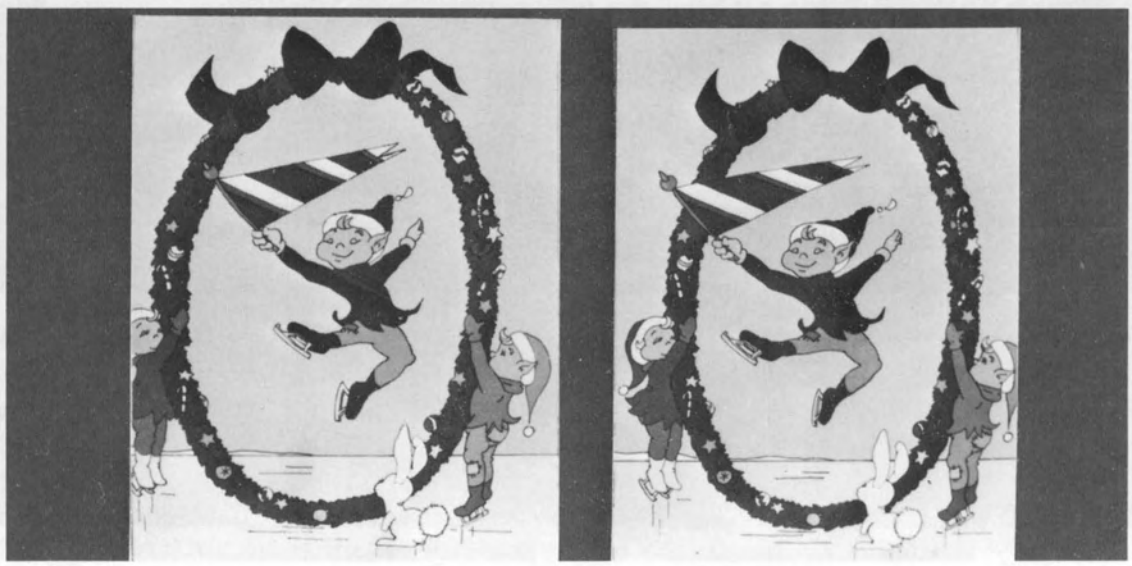
A check of my correspondence over the past year, a look at the results of a Stereoscopic Society folio and the accompanying comments on some of the folio envelopes, or an eavesdrop on the conversation whenever stereo color printmakers get together, will lead to only one conclusion: It's awfully hard to get even acceptable, much less good, commercial color printing from stereo negatives. One correspondent complains that it takes several trips to the photo store before he even gets a full complement of *pairs*. (Apparently the finisher thinks this guy just takes multiple copies of the same view by mistake.) Another woman was told that it is impossible to make prints from those funny negatives. (Kodak thinks so, too.) One well-known printmaker (and editor of a famous stereo magazine) received his negs back uncut and unprinted. The finisher included a note that the negs were overlapped, and his camera's transport in serious trouble. A check of the negs revealed a fine group of well-spaced Realist negs. Of course, even if the intrepid printmaker can convince the finishing folks to do the job, the results aren't always so good. You will get one or more of the following: poor color, soft focus, overenlargement, borderless prints with rounded corners, a textured surface (what I call "waffle" surface, which is what it looks like magnified in the stereo viewer), and a flat wallet. They charge a lot for all the aggravation and lack of quality!

Another of my correspondents counters that we expect too much of photo finishers, that doing such unusual work as stereo views in such small quantities is a monumental task for most photo labs. (Face it, it's too much for Kodak to touch.) Maybe we should abandon commercial printing, or at least not expect much from them. Maybe the answer is for us all to start-up our own color darkrooms. Well, I've gone this route, and while I can produce results virtually unobtainable elsewhere, I must say it's a lot of work, and I'm hopelessly buried in unprinted negs. Some of our more casual stereo shooters just want a nice set of stereo views of the grandkids, without getting so involved, and without blocking off the powder room for months at a time!

Well, *somebody's* got to be getting decent results. I've seen some, particularly in the Society folios from the West coast. So I hope that we can share our experiences with photo finishers, with the intent toward helping two-eyed folk to find a lab they can live with. So I'm asking everyone who has had commercial printing done from *stereo* negs to fill in the survey form enclosed with this issue. If you want to report on more than one lab, please xerox the form and send in one for each lab (or write on separate pieces of paper). I will process all survey forms that I receive before Jan. 15, 1981.

STEREO DRAWING is the interest of new member Fred Kulick, 9138 Tortellini Drive, Sandy, Utah 84070. He wonders if anyone else is involved in stereo drawing, and would be interested in sharing ideas, techniques, and "of course" stereo cards. Fred submitted three stereo cartoons, one of which depicts a festive winter scene which we thought appropriate to the season. Mr. Kulick notes, "I did these little cartoons with no fancy equipment at all. I'm well aware of the many mistakes in each cartoon, but I approached them as little experiments and hope to improve as I continue to play with this interesting art form." These cartoons, photographed in color and mounted on standard-sized view cards, are quite well done, and the stereo is delightful to view. We wish Fred luck in this pursuit, and hope he finds others interested in stereo drawing.

NEW MEMBERS mean a better NSA, economies of scale that allow us to produce a better *Stereo World* for everyone, to say nothing of the



added input from even more enthusiastic members. What have you done to enhance our membership rolls? Recently I heard a radio interview of a British collector of music machines who revealed his collecting strategy: He talks about his collecting incessantly, becoming a bore to everyone he meets, until they finally break down and say, "Why, my Aunt Ethel has a (whatchamacallit) in her attic." And that's how he finds great stuff. Well, folks, it really does work. So while you try it out to enhance your collection of views, cameras, or other gear, please remember to talk about the NSA whenever you can. Another thing for stereo shooters to do: Wear your camera everywhere!! You will attract a lot of attention that way, and aside from having some people think you're slightly daft (well, you are, aren't you?) you will get many opportunities to tell strangers about your fascinating hobby and the NSA. Need membership folders to pass out? Write to the secretary, John Weiler, and he'll send some right out.

INTERNATIONAL STEREOSCOPIC RAILWAY CIRCUIT member Alan Brookes has asked us to tell our readers a bit about his group. The society exists to circulate 3D slides of railroad and model railroad subjects, including light rapid transit, tramway systems, interurbans, etc., and to promote stereoscopic photography among railway enthusiasts. The group has been around since 1976, but remains virtually unknown to the general railroad public. Members are from the USA, England, France, W. Germany, S. Africa, and Australia. Mr. Brookes, who is also a Stereoscopic Society member, will answer your requests for more information if you write to him at 1620 Leavenworth St., #11, San Francisco, CA 94109. I am sure that as we in the US begin to pursue mass transit with more conviction more opportunities for stereographing in this field will open up. Let's make sure we document it well.

VIEWMASTER ENTHUSIASTS may be interested in the article, "V-M Size Pictures with an Ordinary Camera" by Agaton Carlson which appeared in the August, 1980 issue of the Bulletin of the Third Dimension Society. Here we learn how to adapt a 35mm SLR to take V-M sized transparencies with the aid of a beam-splitting mechanism. Instructions for making a cutting tool are also given in the article. If you would like a copy of this article, send $1 and a long SASE to the NSA, P.O. Box 14801, Columbus, Ohio 43202. Offer good only until March, 1981.

NEWS FROM ALL OVER is in the ISU information packet that comes irregularly. The latest packet has lots of Nimslo news, which continues to dominate 3-D news; but there is also an article from the *New Scientist* (3 January 1980) which compares stereoscopic photography with holography; copies of two US patents, one granted to Seton Rochwite in 1976 for his stereocamera which employs a reflex optical system and film cartridges; the other granted to Masafumi Inuiya of Fuji Photo for a stereoscopic camera which uses lenticular film; and lots more great stuff. If you would like to *borrow* this info packet, write to the NSA and ask for the "ISU Information Packet."

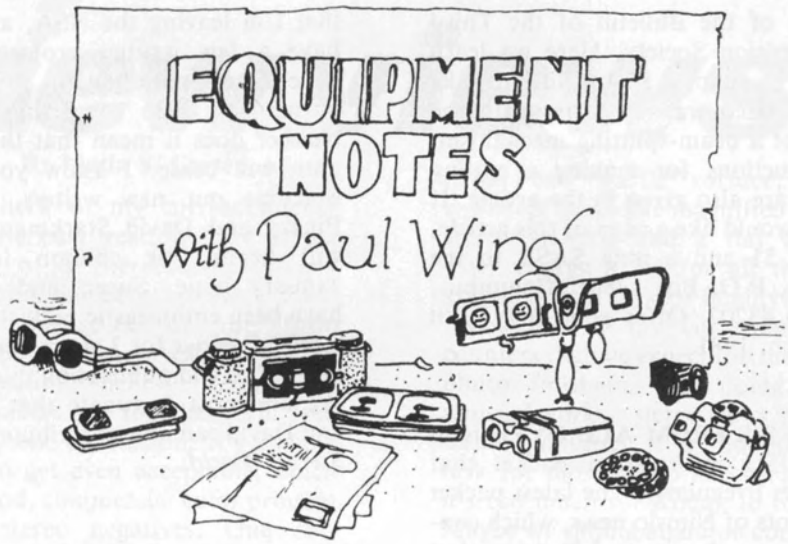
STEREO GETS GOOD PRESS these days, as more and more people rediscover the magic of seeing with two eyes. Especially exciting is the possibility that stereo television may not be that far in the future, especially among cable subscribers. A very interesting discussion of stereo television is contained in the August, 1980 issue of *Videoplay*. The May, 1980 issue of *Photomethods* has a description of Robert Collender's "Stereoptiplexer" invention which we first learned about from the pages of *Reel 3-D News*. So it appears that stereo is being discussed more frequently in the specialized trade journals, which can mean only good for us, the consumers.

FAREWELL to my readers, as I complete my last column. I have been working for contemporary stereoscopy for over 2 years now, and I feel that it is time to try something new. This does not mean that I'm leaving the NSA, as I do have a few writing projects that have been simmering on the back burner for quite some time now. Neither does it mean that this column will cease. I know you will welcome our new writers, Susan Pinsky and David Starkman, who will begin this column in the January issue. Susan and David have been enthusiastic publishers of *Reel 3-D News* for 3 years, but have decided to end publication this year. We are most fortunate that Susan and David can now contribute to the *Stereo World*.

RENEW NOW!

NOTICE

Members should please take note that this issue does not contain the renewal notice which is usually inserted as a first reminder that your dues for the new year are now being collected. We discovered that many members were throwing away these forms or ignoring them. This became evident when we received numerous letters in April and as late as last month asking why they had not been notified. Last year every member received a notice in his November-December and January-February issues. Those who had not paid by March 1, were sent a notice in March without receiving the March-April issue (the first *Stereo World* of the *new* year. The January-February issue is the *last* issue you will receive unless you renew.) This year we will be sending all members a notice in November. It will include a form which must be completed if you want to be included in the 1981-1982 Membership Directory. Also this year we have included a short survey which will help guide us so that we may best serve the membership. Your early renewal helps us to best gauge the size of the membership. It is very costly to have you re-instated once you have been dropped from the list of members. Also we must absorb the postage to mail you your back issues.



EN-7
F2.8 or F3.5 Lenses for the Stereo Realist

By Paul Wing

I am continually amazed by the demand for one of the Realist cameras produced with a variety of F2.8 lenses. The going price is up to double the price of the standard F3.5 Model ($250 and up vs $100-$125). Frankly, the difference in performance is very difficult to detect. I am sure that some of the F2.8 lenses outperform the 3.5's but I feel also that the best F3.5 lenses may well outperform the lesser F2.8's. At least I know that I personally have great difficulty telling the difference.

Quite a few people argue for the extra half stop! With stereo based on the premise that everything be sharp, a working aperture greater than F4.5 or even F5.6 is very seldom required. On a recent trip to the South Pacific I can only recall one shot at full aperture out of a total of about 600 shots. It was a grab show using flash in a large Bangkok temple and not destined to be much more than a record. This can't be a bonafide reason.

The F2.8 Realists show a top speed of 1/200 sec. vs. 1/150. Frankly neither speed is likely to be very close on an old Realist. You may be lucky to be getting 1/125 sec.

The basic reason should be a noticeable overall improvement in sharpness. We all want our stereo pictures to be sharp even though we view them with poor quality optics either in second rate hand viewers or via projection. Judgement in this area is highly subjective. For maximum sharpness, you should use a tripod all the time and carefully check the hyperfocal table on each shot. Also the camera must be in good calibration. The mark on the focusing knob should indicate the true location of the film plane in the camera. The Realist focuses by moving the film back and forth. Friction sometimes holds one side of the film plane down. With the camera back off you can easily check periodically to make sure that the film aperture plate moves freely.

If you already have a nice 3.5 Realist and get nice sharp pictures from it, don't worry about that F2.8. If you don't think your pics are sharp, be sure that the camera is absolutely still when you make a test shot, and that the focus is working properly and is set correctly. I've never seen a bad F3.5 Realist.

Both designs have the little design flaws that are a minor annoyance. The shutter release on the left hand side of the camera, the focusing wheel that you keep turning by mistake as you handle the camera, the rangefinder windows that you cover with your fingers till you learn the "Realist" grip. By the way, I only look into the range finder for closeups or flash shots. 90% of my pictures are set against the hyper-focal distance.

The Custom F2.8 Realist is a special model worth a premium. It is relatively rare and has a number of small improvements such as F stops readable from above the camera, pins for ease in rotating the F stop rings, and a large rewind knob. It has a cleaner external appearance enhanced by a real leather cover.

All Realists have the advantage of simple, rugged construction easily repairable for some years to come. The basic mechanism is the same in all of them. Think thrice before you invest any large sum as an extra just for the F2.8 lenses. You are likely to find that they do not improve the quality of your slides.

Address comments to: Paul Wing, 12 Weston Road, Hingham, MA 02043.

Exhibit

An exhibition of photographs by "W. E. Bowman, Portrait and Landscape Photographer," who was active in Ottawa, Ilinois, during the 19th century, will be on display in the G.A.R. Memorial Hall of The Chicago Public Library Cultural Center, 78 E. Washington St. from December 3, 1980-January 25, 1981. The exhibition was organized by the Library's Special Collections Division and guest curator James Jensen and also includes 19th century cameras, studio props, albums, frames, viewers, photographic novelties and advertising material.

Bowman advertised extensively and was the subject of frequent feature stories in the newspapers, for his many civic activities as well as his work. Then, in the late 1880s, national and world events came to dominate the news. Bowman's visibility decreased with the rising popularity of the amateur's hand camera, the mass production and national distribution of stereographs and the increasing use of half-tone reproductions of photographs. Finally, in 1910, at the age of 76, Bowman left the gallery in Ottawa and retired to Southern California.

Materials are from various private and institutional collections, including Reddick's Library in Ottawa, Illinois, and the LaSalle County Historical Society in Utica, Illinois.

There will be a free brochure available and a monograph on Bowman may be purchased. The exhibition is free and open to the public. Please phone (312) 269-2926 for further information.

Personalities in Perspective

William Cullen Bryant

By Thomas W. Averell

Most of the leaves were gone from the apple trees surrounding a cozy farmhouse in the Berkshire Hills of Massachusetts. Here on November 3, 1794, William Cullen Bryant was born. The spare frames of the trees against the darkening winter sky would epitomize the future poet's puritan appreciation of nature told in a truly New England American style.

That style was honed in the presence of Bryant's loving and talented parents. Dr. Bryant was a surgeon who also enjoyed good music, loved poetry, possessed a well-stocked library, and wrote light verse in Latin and English. Mrs. Bryant kept a personal diary in which she wrote of daily occurrences. She noted the father's remedy for the lad's seemingly frail health: a daily regimen of exercises and cold baths that soon made William Cullen Bryant a sturdy boy. His mother took pride too in his precocity, teaching him the alphabet at sixteen months.

The future poet was fortunate in his environment as well. The farm was located in the gentle tidewater of the Westfield River, a setting sure to stimulate his love of nature. A later move to his maternal grandfather's home in Cummington expanded his panorama.

Blessed with loving parents and an inspirational environment, William's poetic soul awakened at age twelve after reading the *Iliad.* That same evening William prayed that he "might receive the gift of poetic genius and write verses that might endure."

Two years later in 1808, Bryant penned a political satire, "The Embargo," which he filed in his desk. His father found it and had it published, thus launching his son's career. This pattern would be repeated.

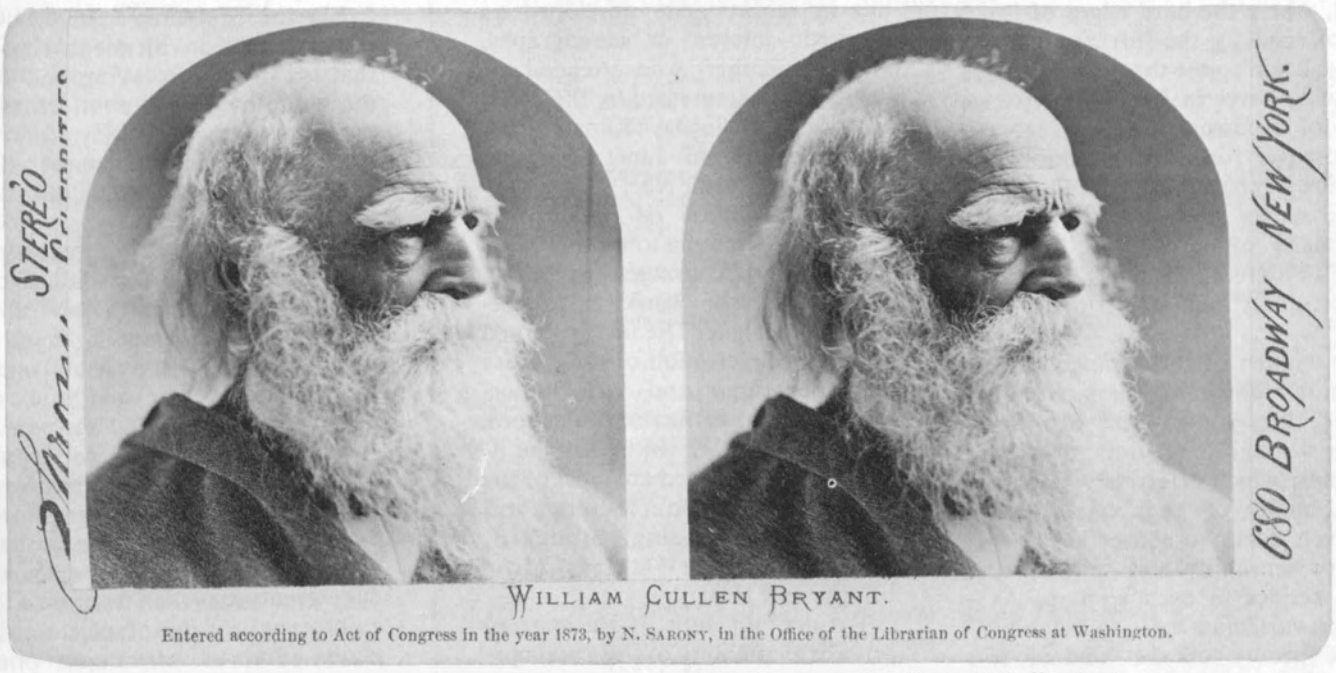
William was guided by his father to study law but was plagued with the doubt that perhaps he was too sensitive for the legal profession. Successfully passing his law tests while also writing the first draft of "Thanatopsis," young Bryant settled down in nearby Plainfield as a lawyer. However the nascent muse expressed itself again in the poem "To a Waterfowl" after William spied the bird skimming the horizon at sunset. This poem too, along with "Thanatopsis," was filed in his desk.

In 1817 his father found them and, deciding that they were good enough, had them published, "Thanatopsis" was a revelation. Bryant was lauded as an accomplished poet equal to any in England. Faced with a dilemma concerning his career, William needed to choose wisely for by now he was married. An offer to become editor of *The North American Review* finally lured him into the writing vocation.

William Cullen Bryant published "The Ages" and other collected poems in 1822. A progression of editorships soon followed, capped by his assumption of the editorship of the New York *Evening Post,* a position he would hold for nearly fifty years. He managed to gain a half interest in the paper which made him financially independent, enabling him to become a public speaker, member of various boards in New York City, and a philanthropist. In New York, Bryant moved within a distinguished cultural circle that included Cooper, Irving, and landscape artists Thomas Cole and Ashur B. Durand, the latter immortalizing the poet's friendship with Cole in the painting "Kindred Spirits."

A tireless writer, Bryant still championed the simple beauty of nature in his poems, in contrast to

(Cont. on page 36)


STEREO
680 BROADWAY NEW YORK.
WILLIAM CULLEN BRYANT.
Entered according to Act of Congress in the year 1873, by N. SARONY, in the Office of the Librarian of Congress at Washington.

"William Cullen Bryant" by Sarony, 1873. (Thomas W. Averell Collection)

REVIEW

STEREO INFRARED LANDSCAPES and *HILL COUNTRY WOMEN,* by Steven Schwartzman; publ. 1980 by SunShine, Box 4351, Austin, Texas 78765. Each book $10 purchased separately, $15 together.

"When times get chaotic some artists express that chaos in their work. That's largely what you see if you go to museums or galleries these days. I've chosen to go in another direction. The pictures in this little book are meant to be beautiful reminders of the way things really are. Beneath the world's apparent disorder you can find a subtler order. Infrared film helps penetrate behind the veil, while stereo adds a mysterious dimension of its own. The combination is meant to take your breath away and in return give you back a sense of wonder. Notice also that while an exotic location makes the process easier, a couple of these pictures were taken right in front of my apartment during the least likely time of year. Beauty is where you find it. All you have to do is look." With these words we are invited to turn the pages of *Stereo Infrared Landscapes,* and explore a new world, one where the trees of a New York July are heavily laden with a special hoar-frost, and the Honduras corn is definitely an albino strain. This is a gentle new world, where the hard edges of life are softened by the infrared light, and we begin to see through the veil of a willow tree in Austin, the umbrella of a cowparsnip in Oregon, and discover fresh insights into the structure of the rhododendron. Not all the scenes presented to us are particularly suited to either the infrared or stereo techniques, but the best definitely make the trip worthwhile.

The women of this strange land, as seen in *Hill Country Women,* are equally soft, gentle, and flowing. We see through their filmy, draping costumes, which effectively catch a special quality of the infrared light, and even begin to sense the inner glow of sensuality and spirituality which resides in each woman. As Mr. Schwartzman seeks to teach us of the beauty of the landscapes around us, so we also learn to see those around us with a new pair of eyes.

These two books are technically very well presented. The printing technique is adequately described in the accompanying flyer; for the most part these rich sepia prints have pleasing contrast and gradation of tonal range. Mr. Schwartzman, who has been photographing in stereo since 1976, used a twin-lens 35mm camera (usually the Stereo Realist) to produce these fine stereographs. The prints do not fall prey to the more common errors found these days (over-enlargement, excessive separation of homologous points, and ignorance of the stereo window); on the contrary, these prints are quite well done, and very pleasing and comfortable to view. The use of the Taylor-Merchant "Stereopticon 707" to view the prints is an added virtue, as this simple folding stereoscope does a quite adequate job.

American Stereographs, A Selection From Private Collections, Exhibition catalogue, June 4-June 28, 1980, Grey Art Gallery and Study Center, New York University.

The news release for this exhibition arrived too late this summer for us to report it in *Stereo World* but we did receive a copy of the exhibit catalogue. *American Stereographs* owes its genesis and format to Sam Wagstaff, Jr. a noted collector who has in recent years developed an energetic interest in stereographs. N.S.A. members who attended the exhibit were impressed by the diversity of images displayed, many from the collections of Janet Lehr and Mary and Weston Naef.

The catalogue is beautifully printed in rich sepia tones reproducing dozens of stereographs in full size. This little book is a free-visioners delight. The text is limited to a brief description of the history of stereographs and their importance and allows the rest of the book to speak for itself with the fine illustrations. Included are most of the important photographers and publishers including Stoddard, Pease, Moran, Watkins, Muybridge, and Hart.

We are not sure of the current price or availability of this catalogue but do urge interested members to write: Grey Art Gallery, New York University, 51 W. Fourth St., New York, N.Y. 10003.

PHOTOGRAPHY: THE EARLY YEARS by George Gilbert, Harper & Row, Publishers, New York, 1980. $19.95.
Publication date: Fall 1980.
9x12 format; over 250 photographs, technical drawings and period illustrations; 9 chapters, 5 appendixes. 182-pages, hard-cover. ISBN 0-06-011497-5.

The rapidly expanding world of history-minded photographers and collectors of photography will find in *Photography: The Early Years* an exciting view of the nineteenth century's major systems of images, rich with amusing anecdotes, never-before seen photographs and accounts of scientific discoveries, much as lived by the foremost photographers of the Victorian day who people this book.

With over 250 photographs, advertisements, cartoons, technical drawings and novelty illustrations, George Gilbert, Founding President of the Photographic Historical Society of New York, Inc. and internationally acclaimed for the first major reference guide for the collecting fraternity *(Collecting Photographica,* 1976) lavishly illustrates his unprecedented presentation of each of the major image-making systems.

For the first time in one book, one is provided with the derring-do that led to the discoveries and then the minute-by-minute information to permit recreation today of any of the darkroom procedures that launched the photography of today.

Detailed working illustrations have been drawn from the original manuals and guides that made possible the emergence of the talents of photographic giants in and out of the galleries before and after the Civil War.

Gilbert provides a social and technological confrontation to enable the reader to grasp the dynamics which lead to each of the major systems of photography: the daguerreotype, the calotype, the ambrotype, the ferrotype, the wet-plate albumen mammoth print; and stereography.

A Selection from the Spira Collection opened at the International Museum of Photography at George Eastman House on September 26 and will remain until January 11. This fine exhibit features an exhibition of rare 19th century cameras and viewing instruments including several fine stereo items. The collection was assembled by N.S.A. member S. Franklin Spira of New York and represents many years of seeking out the unusual and unique. For further information contact IMP/GEH, 900 East Avenue, Rochester, N.Y. 14607.

*

The Face of Lincoln, compiled and edited by James Mellon, Viking Press, $75.

There is little doubt that Lincoln is the most popular of all of America's Presidents. A recent poll of leading historians proved this with their unanimous choice of Lincoln as our greatest leader. For collectors of photographica, Lincoln remains one of the most desirable of subjects to add to a collection. The recent record prices paid for Lincoln stereographs is an indication that collectors are prepared to pay top dollar to own his likeness. Now James Mellon, a young New York City writer, has collected together all of the known Lincoln photographs which have been expertly reproduced in an impressive large format book *The Face of Lincoln.*

The large size of the book and the equally large price ($75) cause the reader to open the book with near reverence. The fine reproductions are the reward and the reader is suddenly placed face-to-face with the somber visage of Lincoln. As we turn the pages we see his face change in delicate ways and we suddenly realize why we have come to love this common man. It is a marvelous face — a very homespun American face.

There are 120 fine reproductions including enlargements of all of the known stereo halves as well as those which were taken with a carte-de-visite camera. Mellon gives us some general background information and acquaints the reader with the difficult task of photographing Lincoln. Viking books should be commended for bringing this book to life using the most sophisticated printing techniques available. It is a beautiful book and is highly recommended.

By Frederick S. Lightfoot

The Taylor-Merchant stereoscope and sets of views for same were examined recently at the Taylor-Merchant office by the writer.

The viewer, on a pedestal, is attractive in appearance. The lenses are not as free from irregularities as some of our antique stereoscopes' optics, but are certainly adequate.

The two sets of views examined were of the Civil War and The West. The Civil War set included one "flat" view and one view taken from a Spanish-American set, but the rest were copies from Civil War originals. The West consisted of some Keystones and other turn of the century Indian views and a few older views, all copied from prints, and not derived from original negatives.

The views are halftone prints on a good quality card, and be acceptable in quality for someone who is not a "serious" collector of stereographs. The prices are reasonable for what is offered.

BOXED SET AUCTION

Susan Rowles
P.O. Box 671
Norwich, NY 13815
(607) 334-5932

Boxed sets are much less common than once perceived. Selected views from these sets are being sold for high prices, and the sets themselves are beginning to appreciate rapidly. The last NSA auction at Canton, Ohio witnessed new record prices for certain sets.

AUCTION TERMS:

Bid that you wish - what you bid is what you pay, if successful.
Usual auction terms apply.
Closing date: December 11, 1980, 10 P.M. EST
(EST) prices are only a general guide for bidding.
Postage and insurance are extra at $6 per set.

INDIA — Keystone 100 view set. Views exc, box VG. Wonderful set, many street scenes, quality of life, poverty, occupationals. (EST) $150

West Indies — Keystone 100 view set. Views exc, box vg-, some wear. Mostly people oriented set, occupationals, poverty scenes. One view of crowded room at palace in Havana, 1902, birth of republic. (EST) $120

Animal set — Keystone 100 view set. Views exc, box vg. All kinds of animals in various settings. Unusual set. (EST) $120

S. America — Keystone 100 view set. Views exc, box g. Many street scenes, occupationals, quality of life, shipping. Choice. (EST) $140

France — Keystone 100 view set. Views and box exc. Many architectural and interior views. Also shipping and occupationals. (EST) $100

Egypt — Keystone 100 view set. Views MINT in original paper wrapper, box vg. Superb images of many sights, scenes, and people. A lesser quality set sold for $160 in Canton (EST)$140

Japan — Keystone 100 vew set. Views exc, box g-vg. Beautiful, almost lyrical set, primarily people oriented. Numerous busy street scenes and occupationals. (EST) $160

Palestine — U&U 100 view set. Views exc, sepia toned, box g+. Quite a mix, many people images. (EST) $90

Italy — U&U 100 view set. Views exc, sepia tones, box g. Mix of scenics, architecture, people. (EST) $90

THE UNKNOWNS

By John Waldsmith

William J. Rauch of Newark, Ohio has written to point out an error in identification of one of our unknowns in the last issue. It concerns our view of a "Siamese" man at the top of page 23. Here is Bill's note: "I have the same stereograph . . . the third word on my stereograph clearly reads "Sioux". In addition the teepee in the background, surely would indicate an American Indian culture, as would the design on the loincloth. The individual's name is undoubtedly in the Sioux language." Thanks for catching our goof. We still would like to know who took the original view.

Peggy Bartlett of Washington, D.C. has a view in her collection which is similar to the two reproduced on page 23, of an exhibit. Close examination of her view though shows it is a different event. She thinks it may be a fair or competition (like 4-H displays today). Apparently these fairs were common in the last century and were recorded by local photographers.

The view at the bottom of this page was submitted by Mike Carrick of San Mateo, Ca. It shows a man standing on a long covered walkway or bridge. The view is on a yellow, square cornered mount and is a total unknown.

The view at the top of the facing page is submitted by John Weiler of Columbus, Ohio. The view shows Vernal Falls in Yosemite and was taken by E.L. Bickford. What makes this view unique is the label on the reverse which says "The International Photographic Association/Slide No. 21, E.L. Bickford/Member No. 1692/Set No. 22." This is a new one for me. I am not familiar with the I.P.A. How could such an organization get by us all and have 1692 members? I hope we have a member who might know more about this photographer or the Association. The view is on a light grey mount, c. 1910.

The final two views were submitted by Eric S. Stott of Norwich, N.Y. The view in the middle of the page shows a mountain resort hotel. It is a copy view on a "Picturesque America/New Series" red mount. On the reverse is the rubber stamp impression of John Wildman, bookseller and General Agent, South Otselic, N.Y. Under magnification the signs on the building read "Minnequa House" and "Minnequa Springs". Our search of maps and guides does not locate such a place. There is a Minnequa Lake near Pueblo, Colorado, but this does not look like the Pueblo area to me. It looks more like the Catskills. The other view shows what appears to be an observatory. Published by L.E. Walker of Warsaw, N.Y., it is on a red-orange mount. There is no indication of location. Do we have any members who may be able to identify our unknowns this month?

Do you have an unknown? Send the original view or a good sharp black and white copy print to: Unknowns, N.S.A., P.O. Box 14801, Columbus, Ohio 43214.

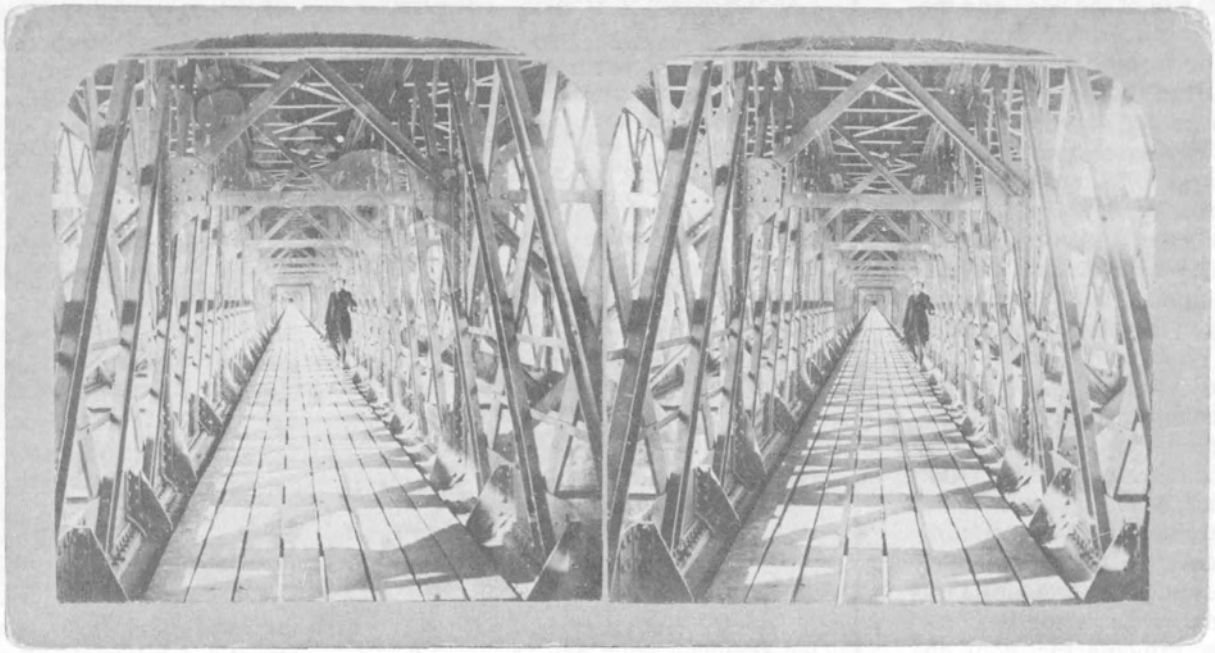


Photo. by E. L. Bickford.

AMERICA
NEW SERIES

L. E. Walker, Publisher, Warsaw, N. Y.
Gems from American Scenery

CLASSIFIEDS

As part of their membership dues, all members receive 100 words of **Free** classified advertising. Free ads are limited to a maximum of three (3) a year, with a maximum of 35 words per ad. Additional ads may be inserted at 13¢ per word. Please include payments with ads. We are not equipped to do billings. Display ad rate is $45. a page "camera ready" (to be reproduced exactly as submitted). Other size ad rates sent upon request. Deadline for all advertising is published each issue at the end of the "Editorial" on page 2. Special advertising problems should be directed to John Waldsmith, P.O. Box 14801, Columbus, OH 43214 or call (614) 885-9057.

FOR SALE

DEAR FRIENDS of the Third Dimension — To fill a long-standing need for quality stereo view mounts, we have produced a quantity and offer them, to our NSA colleagues. Your fine views deserve these quality mounts: Museum grade, archival quality, four-ply rag board, machine-cut edges, round corners, white smooth surface, 3½ x 7. 25¢ each, minimum order 24 for $6.00 postpaid. Square corners 20¢ each, minimum order 30 for $6.00 postpaid. (Larger quantities? Let's discuss your needs.). Nicholas M. Graver, 276 Brooklawn Drive, Rochester, N.Y. 14618.

BEAUTIFUL CHRISTMAS PRESENTS from SunShine: *Stereo Infrared Landscapes* and *Hill Country Women* are the world's first books of stereo infrared photographs. Absolutely unique. See insert and review in this issue.

VERASCOPE STEREO CAMERA, very good condition, all brass, Zeiss Tessar lenses, vintage about 1900. Each image about 1-3/4 inch square. Has 12 plate magazine. Top plate drops to bottom when magazine is drawn out. Send for pictures, $495.00. Carl S. Miller, 44 Miller Crest Lane, St. Paul, Minn. 55106.

OVER ELEVEN HUNDRED stereo negatives by photographer Margaret Bauer of Avalon, PA. Dates from 1913 through 1936. Subjects include: children, parades, travels, outdoors, cars, people, and leisure time activities of the period, etc. Best offer. Contact Stephen Karolyi, 1809 Fairacres Avenue, Pittsburgh, PA. 15216. (412) 341-0474.

COLLECTORS: Send specific subject wants in photographica for my search files: Stereo views, sets, tintypes, dags, cabinets. Price range helpful. S.A.S.E. J. Loccisano, 216 Foal Ct., Lancaster, PA. 17602, (717) 393-4336.

TRADE

WILL TRADE Kilburn Bros. No. 1021 (Steam Fire Engine) for other Boston Fire Fire Engine views or other views I need. M. Novak, 4138 C. Patrice, Newport Beach, CA. 92663.

WANTED

WANTED: Keystone Golf #19; Keystone Tinted Wildflowers #9, 22, 37, 42, 52, 55, 56, 59, 62, 66, 68, 79, 80; Keystone 25533 — T-130. Also Sports, Kentucky, Klauber and Crystal Palace. Jack and Pat Wilburn, 3607 Brownsboro Rd. #16, Louisville, KY. 40207, (502) 893-5289.

CATSKILL MOUNTAINS WANTED: Buying, trading. All letters answered! Ralph Gosse, Box 5351, Albany, N.Y. 12205.

WATKINS GLEN views, especially complete sets. VG or better condition preferred. Send description and price. I pay postage both ways on approvals. Brandt Rowles, P.O. Box 61, 65 S. Broad St., Norwich, N.Y. 13815, (607) 334-5932.

TOP PRICES PAID for stereo views of nudes and risque subjects. Also seeking early Cleveland views. Send xerox with condition and price to Charles Petry, 3424 West 94 St., Cleveland, OH. 44102.

URGENTLY NEEDED certain stereoscopic view published by J.A. French, Keene, N.H. "Geo. F. Parmenter's Residence." which is #19 of set made for Centennial Celebration at Antrim, N.H. 1877. Money no object. Barbara Carll, RFD #2, Box 88, Petersborough, N.H. 03458.

WANTED: Heidoscop 120 Roll-Back or plans on how to build it. Also need instruction manual (reprint okay), carry case, film pack adapter, magazine back and any other instructions. Rich Losi, P.O. Box 496, Jackson Hts., N.Y. 11372.

SACRAMENTO, CALIFORNIA WANTED: 1862 Flood Views by Thomas Houseworth, 1860 views by E. Anthony, views by Hart, Soule, Muybridge, Reilly, Houseworth, Johnson Brothers, Russell, Hazeltine & others. Also George H. Johnson daguerreotypes. Any good Sacramento image (Carte de Visite, cabinet card, mammoth print, daguerreotype, etc.) Lester Silva, 1717 Capitol Ave., Sacramento, CA 95814, (916) 446-3314 evenings.

KILBURN STEREOS wanted, any subject. Also stereo views, any amount, showing N.H., Maine, Cape Cod, Marthas Vineyard, Nantucket. Andy Griscom, 1106 N. Lemon Ave., Menlo Park, CA 94025.

LINCOLN, Baltimore and Maryland, Circus and fine tissues. A. Seidman, 59 Caraway Rd., Reistertown, MD 21136.

Standard Terms

VIEWS

An "Excellent" view is a clear, sharp image on a clean, undamaged mount. "Very good" is used to describe a view slightly less perfect than the above. There will be no major defects in the view or mount. A "Good" view is in about average collectable condition. An image may be slightly faded, corners may be rubbed or the mount may be stained. Please state if views have folded or damaged mounts.

CAMERAS

"New" — Equipment as shipped from the manufacturer. "Mint" — 100 per cent original finish, everything perfect, in new condition in every respect. "Excellent" — 80 per cent to 100 per cent original finish, similar to new, used little, no noticeable marring of wood or leather, little or no brassing, lens clean and clear, all mechanical parts in perfect working order. "Very good" — 60 per cent original finish, item complete but wood or leather slightly scratched, scuffed, or marred, metal worn but no corrosion or pitmarks. "Good" — 45 per cent original finish, minor wear on exposed surfaces, no major broken parts but may be in need of minor replacement parts, metal rusted or pitted in places but cleanable, leather scuffed and/or aged. "Fair" — 25 per cent original condition, well used and worn, in need of parts replacement and refinishing.

WANTED: Shoe-related stereo views — stores, factories, conventions, prison shoe shops, shoe cobblers, etc. Also — stereo views of Texas (1860-1890). Tom Rogers, Rogers Shoe Store, 1111 12th St., Huntsville, TX. 77340.

WANTED: Stereo views showing tennis. Famous players, etc. Also coronations, Jubilees and views of British Royalty. Also any views by Francis Bedford. Bryan Ginns, 152 East 84th St., New York, N.Y. 10028. (212) 744-2177.

NEEDED: The following stereo cards from the Underwood & Underwood boxed travel set of "Africa" — Nos. 1, 2, 3, 44, 51, 75. Marvin Balick, 2116 Peachtree Dr., Wilmington, Del. 19805, (302) 999-7070.

CENTRAL PARK, NEW YORK stereo views wanted — all scenes by all publishers. Also: fine early English sentimental & genre by Elliott, Sylvester, etc. H. Mitchel, Avery Library, Columbia University, New York, N.Y. 10027, (212) 280-3502.

WANTED: Stereograph "Columbia Railway Bridge over the Schuylkill River, Phila." London Stereoscopic Co. 1859 (illus: Darrah pp. 32). Jack E. Boucher, 37 Laurel Ave., Linwood, N.J. 08221.

ASTRONOMY WANTED: Views of moon, planets, comets, telescopes, scientific instruments, etc. Describe and price, or send material for my best offer. Coffeen, Box 151, Hastings-on-Hudson, N.Y. 10706.

WANTED: Producers of 3-D photography, related products; "gimmick" photo products, processes, services for resale in gallery, gift shop. Send brief description. Replies answered after January 1981. Sherman, 8825 Liberty Road, Randallstown, MD, 21133.

WANTED: Underwood sepia series c. 1911 with blank reverse and only numbers on face are one to three digits prefixed to title. Want none with set numbers. Art Lynch, 4310 Rudy Lane, Louisville, KY. 40207.

J.J. HAWES stereo views. All other photos and memorabilia, clippings to gossip. Highest prices paid. Any condition. Will trade or search for trade. Ken Appollo, 63 Midvale Ave., Millington. N.J. 07946.

WANTED: Any complete sets of stereo views of United States or possessions. Must be reasonably priced. Also back issues of Stereo World. D. Wasserman, C/O BAMA, 4007 Park Ave., Union City, N.J. 07087.

VIEWS OF U.S. BLACKS: Also of Missouri-Kansas-Texas R.R. And postcards showing same subjects. Need postcards showing commercial airliners. Want old airline schedules, stickers, etc. Jim Mundis, 6601 Lybrook Ct., Betheska, MD. 20034.

WANTED: To complete Keystone South Sea Islands Tour. Need cards #17, 23, 27, 55, and 76. Also need #20 Smithsonian Institute for Washington. D.C. set. Art Lynch, 4310 Rudy Lane, Louisville, KY. 40207.

U.S. MILITARY, WESTERN, ETC. Permanent wants: Civil War, S.A. War, WWI, California, Western Surveys, Muybridge. Also ships, trains, Indians, cities. Civil War non-stereo images. Two stamps for sale list. Totty, 576 Massachusetts Ave., Luneburg, MA 01462.

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STEREO

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1. AIR Balloon Corps transport with Lord Roberts Army, close fully inflated U&U 1901 Boer War. Exc. $20

2. AIR U&U 9842 Jamestown Expo early blimp above, Exc $35

3. AMATEUR PHOTOGRAPHIC EXCHANGE CLUB C Guillou, Phil. 1863 Views in Cuba 52 "Jobo" jungle tree, full label with descriptive paragraph. Very rare club member. Exc.$50

4. --- F. F. Thompson 1862. Pittsfield MA street, full label with blindstamp. Fine example. Exc. $50

5. --- F. F. Thompson ca 1870, 4 views from his "Recollection of Thomasville, GA." inc. cotton bales in interior. Unusual post club amateur work. Exc- $35

6. --- F. F. Thompson ca 1875 interior from his "Sonnenberg" NY series: the Ten-pin Terrace, cab size. Exc. $20

7. BUTTER sculpture Dreaming Iolanthe 1876 by Caroline S. Brooks daughter of Able Shawk. Close bust in butter for the collector with nearly everything. Exc $5

8. CENTENNIAL 2148 hand & torch of Liberty fm unusual front angle, classic. VG-Exc. $40

9. CIVIL WAR Gardner 230 Breastworks Round Top Gettsyburg O'Sullivan neg. key point in battle, Exc $30

10. --- 232 Gateway Gettysburg Cemetery, construction, Gardner neg, reverse stereo, Exc $25

11. --- 237 home of reb sharpshooter, Gettysburg. Body, den under rock, Gibson neg. Exc- $40

12. --- 241 Breastworks Round Top Gardner neg, Exc- $30

13. --- 247 Int Breastworks on Extreme Left, Gardner neg, lot sticks used as decoy guns, Exc $35

14. --- 248 vu around Trossel House nr center, dead animals white flags out window, O'Sullivan neg, VG+ $35

15. --- 253 scene in Slaughter Pen, Gardner neg bodies still lying in woods, Exc $40

16. --- 261 Breastworks Round Top Gibson neg, Exc- $30

17. --- 262 Slaughter Pen by Gardner, bodies, Exc- $35

18. --- WH Tipton 516 woods to right fm which they charged Johnston in grove to left, 3 July. Exc $7.5

19. --- WH Tipton 720 vu fm Battle-Field Observatory, to fair grounds, Theological Seminary. Cab size, Exc $8

20. COMIC set of 12 Key. #12348-59"Character Sketches" 1906 pensive maid, mama mashes Masher, final card w some scratches else Exc. $18

21. --- set of 5 U&U "Five Senses": seeing, smelling tasting hearing feeling (spanking). Exc- $15

22. FAMOUS Admiral Evans leaving Mayflower after calling on Pres, Naval Review, Oyster Bay, 1906. HC White 7463 close vu, backlight. Exc $5

23. --- Wm Jennings Bryan, close vu standing w hand in breast American Stereo 3202/95800 rare publisher, center creased VG $5

24. --- Geronimo shooting an arrow St Louis Expo. close Key 23340, Exc- $25

25. --- Samuel Gompers, Duncan, Morrison, Am. Federation of Labor leaving Bryan's home, near vu Key 11956, Exc$12

26. --- Lord Kitchner fairly close over crowds heads, at Army Recruiting Office making "magic appeal for men" Realistic Travels 257 WWI. Exc $5

27. --- Lord Roberts & MajGen Baden-Powell mid-dist at HQ Pretoria, U&U 1901. Exc $8

28. --- John D. Rockefeller, Daytona Beach, 1st Billionaire founded Standard Oil monopoly, drank mother's milk with meals, threw dimes. Exc- $12

29. FIRE Engine manual double pumper in front"Tiger 1" sta. ca 1870's mid-dist Robinson photo, Haverhill. Exc-$35

30. FIRE Jefferson Hose No3 uniformed fire co in front sta. pumper behind, near, ca 1870's, Watertown CT, VG-E$35

31. LANGENHEIM very rare and significant original salt print 1854 copyright paper view of Niagara in winter. Am Falls fm Hogs Back,Goat Is. Important as the first US series of stereoviews, perhaps fewer than 20 examples altogether are known. A fine example. Price on request.

32. --- 1858 Lemon Hill, Phil. Typical contrast, VG $12

33. --- 1858 Niagara Bridge&RR track, typ contrast, Exc-$12

34. --- 1853 Statue Civilization, bldg, DC. Very rich example embossed Langenheim, ivory mt. Exc $16

35. --- 1858 Vu fm Mr. Sargent's, Hudson R., typ, VG $12

36. MEXICO A. Briquet photo, 13 Divinity of Death, Aztec statue at museum, close rich dramatic, Exc $10

37. --- Kilburn 1082 Aztec Sacrificial stone, Exc $6

38. ----- 1085 Cathedral & tree where Cortez hid, Exc $4

39. MINN DOG TEAM 2 Key vus 9031-2 8 dogs pulling wagon cross country in Seattle, charming, Exc $14

40. OIL Mulligan Well, Penn, good vu tank & rigs (Pollock) vu ca 1870's, Exc $15

41. PRESIDENT Coolidge & new cab on Wt House lawn, Key 26303 inc Hoover, Mellon, etc. Exc $12

42. --- Harding addressing Boy Scouts at Butte, Key 18518, v. close side vu, super. Exc $15

43. --- Hayes Inaguration, JF Jarvis yellow mt, ca. 1876, crowd & stand with Pres, Exc $35

44. --- Lincoln, set of 3 fine repro vus, limited ed 1/3 sold. See ad last issue for details. $25

45. --- Lincoln obsequy in DC, flag ½ mast, columns w black Soule 424 look down Penn Av fm Tres, Exc $25

46. --- Roosevelt in Big Tree Grove, Santa Cruz,U&U 1903 wearing top hat in forest. Exc- $6.5

47. --- Roosevelt sitting at desk, HC White 9901, Exc $6.5

48. --- Roosevelt at desk, Am Stereo Co 1903, RY Young,E$8

49. RAILROAD good mid-dist diamond stack loco P&CRR Lehigh Valley Sta Johnson photo Cazenovia NY. Exc $20

50. SHIP Anthony 6087 upper saloon of the steamer Providence fm aft, rich near mint. $12

51. --- Anthony 6724 Brooklyn Navy Yard, sectional vu US dry dock, close vu ship hull & supports, Exc $25

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Mylar® Sleeves offer your stereo views complete archival protection from further deterioration, fingerprints and handling abuse. Crystal clear, acid-free Mylar is the archival storage material recommended by librarians and archivists everywhere. Stereo views can be viewed without removal from sleeves and frosted tab is ideal for identification and filing purposes. In addition, you can add publication stereo views to your collection by inserting them with backing cards into Mylar sleeves.

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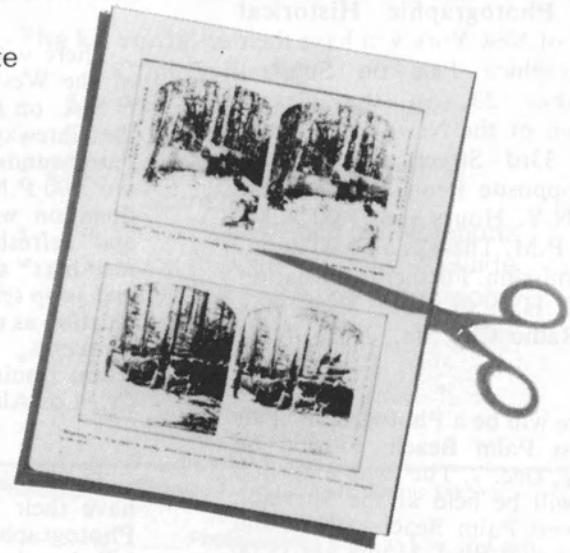

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EARLY STEREO CATALOGUES

For the first time since 1975, N.S.A. is offering photocopy reprints of early stereo catalogues. Some are reruns from 1975; however, new catalogues will be added in each future issue of Stereo World. If you have catalogues to share with the membership, please contact Jack Wilburn. We hope to make this a major fund-raising project for N.S.A. Also, we would like to hear what types of catalogues you would like. All prices include postage and handling.

Make checks payable to National Stereoscopic Association and mail to Jack Wilburn, 3607 Brownsboro Road, #16, Louisville, Kentucky 40207. Please allow 4 to 6 weeks for delivery.

(Small catalogues have several pages on an 8½" x 11" format — all lists will give original number of pages.)

MUYBRIDGE, 1873 — A 52-page catalogue of this important western photographer. The list covers Yosemite, Mammouth Trees, Gyser Springs, The Modoc War, San Francisco and other scenery of the Far West. $4.50

ALEXANDER GARDNER, WASHINGTON, D.C., SEPT. 1863 — A 28-page catalogue which is a must for those interested in the Civil War period. The value of this catalogue lies in the fact that each and every negative is credited to the photographer who took the picture. It includes names such as Barnard, O'Sullivan, Gardner, Wood, and Gibson. This is not a complete listing of the "Photographic Incidents of the War" but the numbers do run into the high 600s. $4.00

C. W. WOODWARD, ROCHESTER, N.Y., JUNE 1876 — An interesting 40-page catalogue by a major publisher of the period. It lists views of Rochester, New York State, New York City, New England, a large listing of Pennsylvania, including the Oil Regions, Western subjects and some foreign. The catalogue also includes a very useful reference item: a listing of the total number of views issued in 48 different categories prior to June 1876, along with prices per dozen of the different categories. $4.50

BRADY & CO., JUNE 1864 — A most important 6-page catalogue of "Lt. Grant's Late Campaign " in the Civil War, published under Brady's own label. Numbers 8891 - 11,042, not all inclusive. $2.50

KILBURN BROTHERS: UNDATED — A very early 8-page catalogue of Kilburn's views. Numbers 1-282, not all inclusive. $2.50

LANGENHEIM BROTHERS, PHILADELPHIA, 1861 — A 36-page catalogue of the pioneer American firm of stereo producers. $3.50

LONDON STEREOSCOPIC COMPANY, 1860 — A 53-page catalogue issued by the firm's New York office. $4.00

EVENTS

The Photographic Historical Society of New York will have their Photographica Fair on Sunday, November 23, in the Grand Ballroom of the New York Statler Hotel, 33rd Street and Seventh Ave., opposite Penn Station, New York, N.Y. Hours are 11:00 A.M. to 5:00 P.M. There is a $3.00 donation admission. Further information from: P.H.S. of N.Y., P.O. Box 1839, Radio City Sta., N.Y., N.Y. 10101.

*

There will be a Photographic Fair at West Palm Beach, Florida on Sunday, Dec. 7. The swap and shop show will be held at the Sheraton Inn, West Palm Beach, 1901 Palm Beach Lakes Blvd. Hours are 11:00 A.M. to 5:00 P.M. Admission is $2.50. The show is presented by Contax Camera Co., Inc., 225 Broadway, New York, N.Y. 10007. For more information call days (212) 374-1499 or evenings and weekends (201) 994-0294. In Florida call (305) 499-0906.

*

Dave Cox will have his annual Photo Fair at the Gateway Hall on the Santa Clara Co. Fairgrounds, San Jose, Ca. on Jan. 31 and Feb. 1. This is listed as the largest fair in the world with at least 200 dealer tables. Further information: David Cox, 1067 Ribisi Circle, San Jose, Ca. 95131, (408) 926-4280.

*

There will be a regional meeting of the Western States members of N.S.A. on the evening of Feb. 1 at the Gateway Hall, Santa Clara Co. Fairgrounds, San Jose, Ca. Hours are 7:00 P.M. to midnight. A $1.00 donation will help cover expenses and refreshments. There will be members' slide shows plus a talk and swap session. This is at the same location as the Photo Fair that same weekend. Further information from: Louis Smaus, 668 Oakwood Ct., Los Altos, Ca.

*

The Florida Photo Collectors will have their 5th Annual Camera & Photographic Trade Show which is billed as the Largest in the South on Sat. and Sun. Feb. 14 and 15 at the Holiday Inn Oceanside, 3000 East Las Olas Boulevard (at A1A), Fort Lauderdale, FL. 33316. There will be over 150 dealer tables. Hours are 10:30 A.M. to 4:00 P.M. Saturday and 10:00 A.M. to 4 P.M. Sunday. Admission is $3.00. Further information: Florida Photo Collectors, P.O. Box 15224, Plantation, FL. 33318; or call (305) 473-1596.

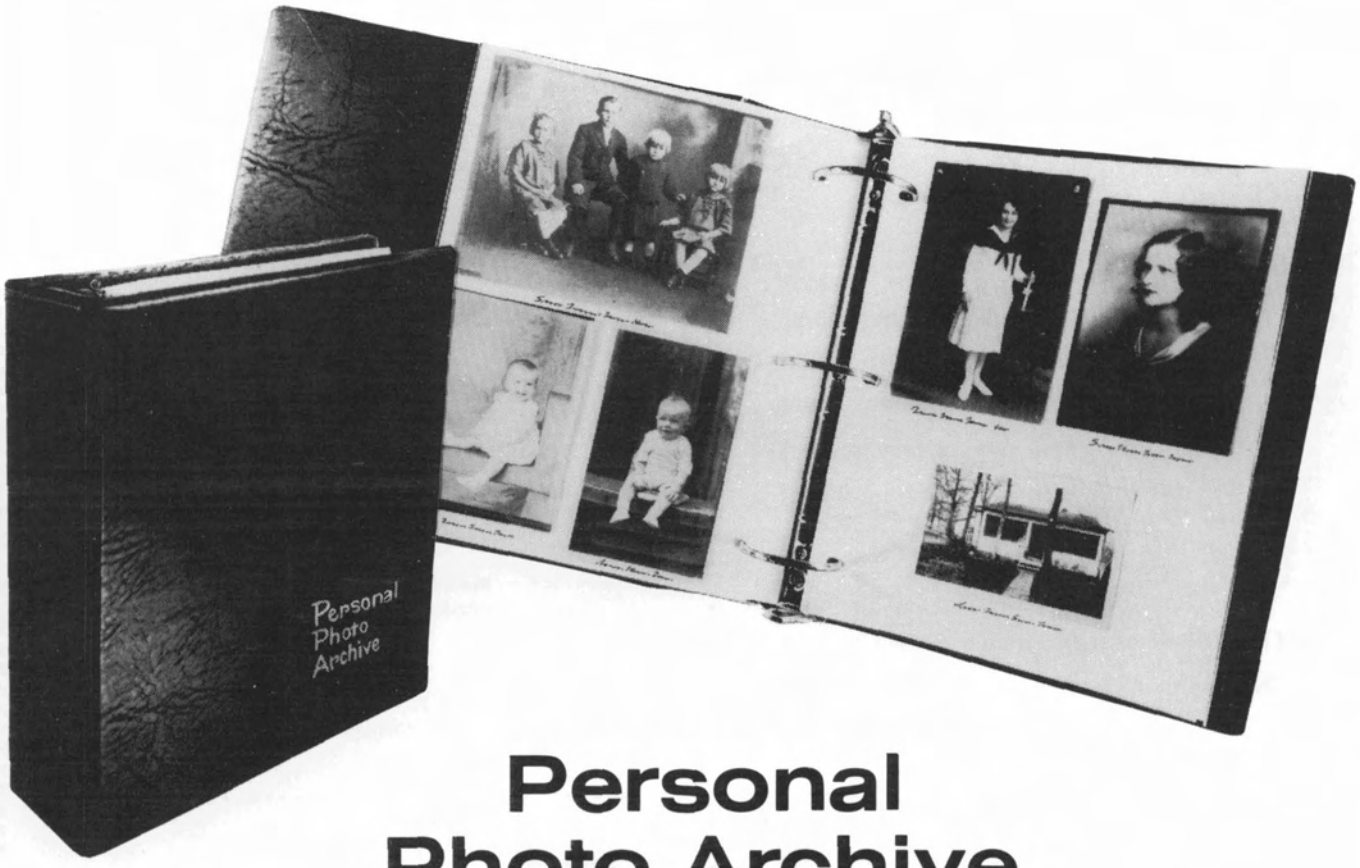
*

The Vintage Camera Club of Wichita, Kansas and the Club Daguerre-Darrah will have their 4th Annual Antique & Classic Photographic Fair, Exhibit & Sale February 28 and March 1. The Trade Fair will be held at the Ramada Inn Central, 221 East Kellogg, in Downtown Wichita, Kansas. Further information from: Trade Fair, P.O. Box 173, Wichita, KS. 67201.

BRYANT

(Cont. from page 27)

his rising wealth and esteem. By now the boy genius was rapidly becoming an awesomely bearded literary patriarch. Although his political leanings had always been Democratic, on the slavery issue he was firmly abolitionist and he helped found the Republican Party. Fittingly then, it was Bryant who introduced Lincoln to New York crowds in 1860. Returning to an old love, Bryant produced translations of both the *Iliad* and *Odyssey* in the early 1870's. In 1878, after dedicating a statue of Mazzini in Central Park, Bryant fell, received a concussion, and died on June 12th. But his childhood prayer would be answered. His poems endure.



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- 1 Custom Binder
- 50 Acid-free Mounting Pages
- 50 Mylar Page Protectors
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- 4 Index Pages For Your Notations
- 1 Book Entitled "Shoots" A Guide To Your Family's Photographic Heritage
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Stereo Realist camera, with double exposure prevention, coupled rangefinder, f3.5 coated and matched lenses, very good to excellent condition, with case. Has been completely overhauled and has a 30 guarentee. For slides or photos....

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